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## Making Sense of DMR

by Mark Bretherton

For some time it was my belief that running DMR titles in a single-screen IMAX theater would break the business model and simply wouldn't be a profitable exercise. I was sympathetic to the arguments of the producers of traditional product that DMR titles pushed their films off screen and could therefore limit the flow of new product. I wanted to run a profitable theater, highlighting unique giant-screen product, but I could see there was also an audience for DMR titles. Was it possible to do both successfully?

Since 2004 I have been running both DMR and traditional product at the **Sydney IMAX Theater** and I now believe it is possible to have a programming policy that works well for both types of film and to the benefit of the theater.

I've learnt some interesting things along the way. Perhaps most surprising is that, in most cases, I can expect traditional product to outperform DMR product. In

(see **BREThERTON** on page 10)

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## Impact of Recession on Giant Screen Theaters

by Judith Rubin

### Part II: International Theaters

In Part I, published last month, we examined effects of the economic downturn on giant screen theaters and the institutions that house them, looking at three venues in the US. This month we report on the experiences of theaters in Canada, Europe, Singapore, Thailand, India, and Australia.

#### Canada

This summer, unusually cool weather was more of a damper on visitor numbers at the **Montreal Science Centre** and its 380-seat **Telus IMAX Theater** than was the recession, according to **Julie LaRoche**, director of sales, business, and entertainment. Chilly, rainy conditions kept people away from the normally busy Old Port of Montreal during the evenings, and numbers at the theater were down from last year. "During the day my shows are sold out," said LaRoche in July, "and museum results have exceeded expectations, but after 7 p.m. it goes down."

You don't go to a rainy port for date night, and as a result, the schedule was curtailed: where last year they added an 11 p.m. screening on the busiest nights, this year the last show was at 9 p.m. Sundays through Wednesdays, and 10 p.m. Thursdays, Fridays, and Saturdays. The theater is showing *U2 3D* and *Under the Sea 3D*. "The 9 p.m. show of *Under the Sea* is not

(see **RECESSION** on page 6)

#### Premiering this month

*Cloudy With A Chance of Meatballs*

See page 18.

## Making *Molecules*

by Kurt Przybilla

NanoSpace! A final frontier? The nanoscale world is so small that it lies hidden far below the wavelengths of visible light, beyond the realm of conventional cameras. This is a world of atoms and molecules, the basic building blocks of the universe from which all things are made. The discovery, isolation, and exploration of the different chemical elements that make up all matter is at the heart of our scientific understanding. Nanotechnology, which has become a hot topic in science and the media, is advancing rapidly and will change the world in which we live. But atoms and molecules remain beyond the experience and perception of most people.

"If only one idea could be passed on to the next generation, it is the concept of atoms and molecules, and that everything is made of them," wrote Nobel laureate Richard Feynman in his famous 1970 *Lectures on Physics*. Passing this powerful message on to the next generation is the mission and passion of the scientists turned producers behind the new animated giant-screen adventure, *Molecules to the MAX!*

"The film transports audiences to places no one can ever go, to help them understand this profound idea through direct experience," says **Dr. Shekhar Garde**, executive producer and leader of the scientific team that created the film's molecular simulations. "By introducing audiences to atoms in this exciting new way, and immersing them in the molecular environments of a wide range of everyday materials, we hope that people will leave the theater looking at everything completely

(see **MOLECULES** on page 13)

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# Rumor: *Batman 3* Shot Entirely in 15/70?

by James Hyder

Web site *Ain't It Cool News* reported a rumor that **Chris Nolan**, director of *The Dark Knight* might be considering shooting the next *Batman* film entirely with IMAX cameras. On Aug. 25, AICN head **Harry Knowles** wrote that "The THIRD chapter of Christopher Nolan's Caped Crusader's saga could very well be FULLY shot in IMAX, not IMAX Digital — but the beautiful, stunning IMAX that we saw pieces of THE DARK KNIGHT in." [Emphasis in the original. Also, at present, there is no such thing as an IMAX digital camera.]

Knowles prefaced the claim by saying, "I have to say upfront that the nature of this story is a rumor, not because I don't have solid sources, I do... but because it could simply NOT WORK OUT. That happens sometimes. It is something that the production team are 'considering' — but it is an extremely costly process, but one that I believe we would all love to see happen."

The rumor spawned a flood of Web stories and blogs repeating the basic claims, but no confirmations or denials from any of the principals.

*LF Examiner* considers the possibility highly unlikely for a number of reasons. First is that, as Knowles says, shooting in 15/70 would significantly increase production costs by boosting the budgets for film stock, processing, and special effects, and perhaps more importantly, by increasing the number of shooting days required, because the cumbersome cameras require more light and more time to set up. Also, since 15-perf cameras capture more detail, sets, props, and costumes would have to be built to a greater level of realism.

The most telling reason, though, is that the extra money and effort would mostly be wasted, since by 2011, when the film is expected to open, the number of film-based IMAX theaters in multiplexes will be smaller than it is today, probably well under 100. Digital IMAX theaters, which will comprise the

majority of commercial screens by the end of this year, are incapable of displaying the additional detail captured on the giant film frame, and they cut off the full height of the 15/70 frame.

However, it is possible that **Imax Corporation** could release a second-generation digital system with higher resolution before then. At the 2007 conference of the **Giant Screen Cinema Association**, Imax's executive vice president for technology, **Brian Bonnick**, said that a digital replacement for the full-size GT projectors was "four to five years away." (See *LF Examiner*, October 2007.) In an inter-

view with *Popular Mechanics* this month, he said he hoped it "will be out within the next couple of years."

So an updated IMAX digital system with higher resolution than the current one, which is roughly equivalent to 2.9K, may be available in time for the next *Batman* episode in 2011. If it is based on a 4K

display and uses the same super-resolution techniques as the present one, the "next-gen" system could have a theoretical maximum resolution of nearly 5.3K. But even if such a system is developed, there's still no guarantee it will have replaced many of the 200+ first-gen IMAX digital systems that will have been installed by then. And it will still have a 1.9 aspect ratio, not the 1.44 of the classic IMAX frame.

All of these considerations make us skeptical that Nolan and **Warner Bros.** will go to the trouble of shooting the next *Batman* film entirely in 15/70. It would be an expensive publicity stunt with little to show for the expenditure.



Director Chris Nolan (third from right) filmed some scenes for *The Dark Knight*, including this one in Hong Kong, in 15/70.

## Corrections

The Biz, Summer 2009, included an item about 3D Entertainment's *OceanWorld*, a full-length feature for conventional digital 3D theaters that will be distributed by DisneyNature. Contrary to what we stated, no decision about releasing the film to giant-screen theaters has been made.

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## In Memoriam: Mark Simpfendorfer

As this issue was going to press, we learned of the sudden death of **Mark Simpfendorfer** on Friday, Sept. 4, in Perth, Australia. Simpfendorfer was director and writer of *Red Crabs 3D: Australia's Christmas Island*, a giant-screen film he was in the process of completing.

Simpfendorfer had been feeling unwell for a couple of days, and was taken to the hospital by two of his children, where he had a massive heart attack and died. He

was 45. He is survived by four children, ages 10–21, his ex-wife (who is caring for the children), his brother and sister, and his father.

**Adrienne Barba**, producer of *Red Crabs*, tells *LF Examiner* that she will be talking with other members of the crew to see what can be done to complete the film. Simpfendorfer had planned to shoot some final live-action footage this fall, in preparation for releasing the film later this year.

Barba says, "His company, **Mark Simpfendorfer Productions**, produced over 500 hours of film and TV, from network series to special-venue 3D films. Mark loved his work and enjoyed traveling and meeting people. He once told me his vision and passion was to tell stories that captured the imagination through strong imagery, music, and fascinating characters."



*Mark Simpfendorfer*

**Ed Capelle** of **K2 Communications** recalls, "I have known Mark for close to 20 years. We originally met when I was with **Destination Cinema, Inc.** He has always been fascinated with Imax, and had followed the work that we were doing at DCI. He had a respect for the films we were producing and was interested in working together. I will always remember Mark for his tenacity and integrity. Our industry was built upon independent filmmakers who were fueled by nothing more than hard work and passion. We have lost an incredibly special person. I will miss Mark greatly."

**Tina Ratterman** of **BIG & Digital**, distributor of *Red Crabs*, said, "Mark was kind and genuine, with a special passion for life, his family, and his work. He was a true pleasure to work with. It's an honor to be the distributor of his film, and I look forward to working with his production team and family to fulfill Mark's dream of having *Red Crabs* crawling on giant screens worldwide. I am grateful that he touched my life."

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## Imax Discloses Prices for Digital "Prints"

**I**max Corporation has given independent giant-screen producers and distributors pricing information on digital "prints" for IMAX digital theaters, nearly one year after CEO **Richard Gelfond** told the **Giant Screen Cinema Association** conference that the process would be made available at "minimal" cost to films that meet certain criteria.

*LF Examiner* has heard from representatives of several of the largest independent GS producers that for films that are less than an hour long and that consist of at least 70% 15/70 or 8/70 photography, IMAX digital DCPs (digital cinema packages) on hard drive will cost about US\$5,000 per theater. In comparison, the distributors' cost for a conventional, DCI-compliant 2K DCP is about \$200–300.

For films that are longer than an hour, distributors must contact Imax's president of filmed entertainment, **Greg Foster**, for

pricing information. More than one distributor expressed the assumption that Foster will exercise this control to limit the independents' competition with big studio DMR titles.

The distributors who spoke with *LFX* asked not to be identified, but independently confirmed each other's reports. All expressed dismay at the inexplicably high prices, especially in light of Gelfond's previous assurances. (In numerous presentations to investors and analysts, Gelfond has said that in the digital age, "the cost of prints rounds to zero.")

At least one industry veteran was relatively unconcerned. He said that since most IMAX digital theaters are in multiplexes which rarely if ever show traditional non-fiction GS films, "their pricing doesn't make sense." Especially since virtually all locations with IMAX digital theaters also contain a conventional 2K or 4K

screen, for which he can provide a DCP for only \$200. He added that it took a "leap of faith" to assume that his museum client would be converting to IMAX digital, saying he expected they would realize that they will have other choices when it's time to convert to digital.

However, another executive noted that some institutional theaters in Asia are getting IMAX digital systems, and some of his commercial film-based IMAX customers in Europe and Asia have said they are considering converting to IMAX digital.

All said that they would take these prices, the number of screens, and other factors into account in determining whether they could profitably offer their films to IMAX digital theaters. Most seemed skeptical that they would, at least in the near term.

Imax did not respond to *LFX's* requests for comment for this article.



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# THE BIZ

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## DEALS

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### IMAX posts \$2.6 million Q2 profit

For the quarter ending June 30, 2009, Imax Corporation reported its first profitable quarter in three years, with net income of US\$2.6 million (\$0.05 per share) on revenues of \$41 million, compared to a loss of \$12.2 million (\$0.29 per share) on revenues of \$21.2 million in the same period last year. A number of factors, including a \$3.4 million increase in share-based compensation for company executives, reduced net income by \$1.5 million, or \$0.03 per diluted share.

In a release, CEO Richard Gelfond said, "While one quarter does not make a trend, we believe this quarter is an early indication of the benefits of our new business model and that the pieces are in place to continue to deliver revenue growth and profitability for fiscal 2009."

Revenue from joint ventures jumped substantially over the second quarter of 2008, reflecting the installation of more than 100 digital systems since July 2008, most of which are in JV theaters. Imax's film revenues for the quarter increased nearly three-fold because of the stronger performance of this spring's four DMR films — *Monsters Vs. Aliens*, *Star Trek, Night at the Museum 2*, and *Transformers: Revenge of the Fallen* — which together grossed more than four times as much as last year's Q2 titles: *Shine a Light*, *Speed Racer*, and *Kung Fu Panda*.

Imax installed 24 JV systems and five sales or sales-type leases in Q2 of 2009, compared to zero JVs and 2 sale-type leases in the same period of 2008. The backlog consists of 171 systems.

Imax shares had been steadily climbing since a low for the year of about \$4.00 in March. The stock closed at \$9.50 on Aug. 5, the day before the quarterly report was issued, and briefly hit a three-year high of \$10.06 on the day of the announcement, before falling back to close at \$9.40. The price has traded between \$8.62 and \$9.97 since then, closing at \$9.22 as this issue went to press in the second week of September.

### Imax offers common shares

In August, Imax Corporation issued about 5.9 million common shares at \$8.50, garnering gross proceeds of about \$57.5 million that it will use to repay debts, including a portion of its Senior Notes due December 2010. The company said it would refinance the rest of its existing debt "through cash flow from operations and future debt financings." The underwriter for the offering was Roth Capital Partners.

### AMC reports \$8.2M profit

According to an August filing with the U.S. Securities and Exchange Commission, AMC Entertainment reported a profit of \$8.2 million on revenues of \$635.3 million in the quarter ending July 2, compared to a profit of \$7.8 on revenues of \$602.2 million in the same quarter last year. (Although the company is privately held, some of its debt is publicly traded, requiring official filings with the SEC.)

AMC is the second largest theater chain in the U.S., operating 4,610 screens at 307 locations, including 58 IMAX theaters.

### Imax deal with Taiwan's VieShow

VieShow Cinemas has agreed to install six more IMAX digital projection systems in its theaters in Taiwan by June 2014. The deal follows the opening of the chain's first IMAX theater at the Sun VieShow Cinemas theater in Taipei in April. According to an Imax Corporation press release, that screen was the country's highest grossing on the opening weekend of *Transformers: Revenge of the Fallen*.

VieShow operates seven theaters on Taiwan and accounts for 35% of the island's total box office market share.

### Vancouver IMAX to close on 9/30

Vancouver's IMAX Theater Canada Place will close on Sept. 30, according to a brief item at Canadian news site, Canoe.ca. The article quoted Mike Shard-

low, president of Canada Place Corporation, the theater's landlord, as saying, "Imax [Corporation] elected not to renew their lease. I can't speak to why Imax made the decision." The possibility had been reported previously (see *The Biz*, *LF Examiner*, May 2009).

Canada Place will be the main press center for the 2010 Winter Olympics, which start on Feb. 12. Canoe.ca said the theater will be used for "staff check-ins and briefings" until March, when it will be converted to another use, still to be determined. Shardlow said "Whatever we put in there is definitely going to be open to the public."

The theater was the world's first IMAX 3D facility, built in 1986 for the world's fair held that year in Vancouver. After the world's fair ended it was operated by Imax Corp. as the CN IMAX Theatre. The naming rights arrangement with the Canadian railroad ended in 2007.

Located on a pier in Vancouver's scenic harbor that also houses a major conference center, the theater hosted giant-screen industry conferences in 1997 and 2007.

### 3DE to distribute Sea Rex

U.K.-based 3D Entertainment will co-produce and distribute *Sea Rex 3D* worldwide, the first film the company has acquired for distribution. Directed and written by Pascal Vuong and Ronan Chapalain of N3D Land Productions, the film "recreates photo-realistic scenes of life during the Triassic, Jurassic, and Cretaceous periods" using CGI animation and real sea landscapes.

The project has been in the works for four years, and is set for release next spring. A teaser trailer will be screened at the Giant Screen Cinema Association conference in Indianapolis this month.

### DCI consulting to San Antonio

The IMAX at Rivercenter San Antonio has retained Destination Cinema, Inc., to consult on "film selection and buying,

## DEALS

marketing, sales, and operations,” according to a release. The facility contains two IMAX theaters, a 426-seat 2D house built in 1988 to show the destination film *Alamo: The Price of Freedom*, and a 320-seat 3D SR theater that opened in May 2001. The theaters are in the Rivercenter Mall, next to the Alamo, the top tourist attraction in Texas.

Destination Cinema owns and operates giant-screen theaters at the Grand Canyon, Niagara Falls, the Hearst Castle in California, Myrtle Beach, SC, and Victoria, BC.

### MFF makes Arctic deals

MacGillivray Freeman Films has announced two deals to fund and market its new film *To The Arctic*, due to open in Spring 2011. *Oceana*, an ocean conservation organization, will help MacGillivray develop a global marketing and educational outreach campaign, and the **Canadian Museum of Civilization** will provide production funding and scientific advice. MFF and CMC worked together previously on the 2005 film, *Greece: Secrets of the Past*.

Shot entirely in 15/70 in Canada, Alaska, and Greenland, *To The Arctic* will document the dramatic changes being caused by global warming.

### Bollee made COO of 3DE Dist

Julien Bollee has been promoted to chief operating officer of **3D Entertainment Distribution**, based in Weybridge, U.K., where he will be “responsible for overseeing the company’s operations and leading the distribution activities while executing the company’s business strategy,” according to a press release. He will also “continue to handle international sales and marketing activities” for 3D Entertainment’s films.

His colleagues, **Alexandra Body** and **Celine Lawson**, have both been promoted to positions as exhibitor relations managers.

Vice president **Patricia Brandino** re-

mains in Regina, Canada, where her responsibilities have expanded from sales in U.S. and Canada to cover all of the Americas. **Luc Blouin**, who had served as vice president of film development and partnerships since August 2008, has left the company “to pursue other endeavors.”

### Page to head Bristol’s Harbourside

**Alex Page** has been named manager of **Harbourside**, a new aquarium and IMAX theater in Bristol, England, that will open at the end of October. Adjacent to the **At-Bristol** science center, and formerly known as Wildwalk, the facility housed a tropical rainforest exhibit and IMAX theater, but closed in March 2007 for financial reasons.



Alex Page

**Blue Reef Leisure Ltd.**, which operates four other aquariums in the U.K., conducted the £4 million (US\$6.6 million) renovation and will manage the facility.

Page was formerly head of commercial operations at Bristol Zoo Gardens, and before that was manager for the IMAX theater at the **Science Museum** in London. He was a member of the board of directors of the **Giant Screen Theater Association**.

### Thorburn re-elected head of TEA

**Steve Thorburn** has been unanimously confirmed for a second one-year term as president of the **Themed Entertainment Association** by the organization’s board of directors. The new term starts in November.

Thorburn is principal of **Thorburn Associates**, an inde-



Steve Thorburn

pendent acoustical and audio-visual consulting firm, based in Castro Valley, CA.

TEA is an international nonprofit alliance founded in 1991 to represent “the world’s leading creators, developers, designers and producers of compelling places and experiences” in casinos, restaurants, retail stores, museums, zoos, theme parks, and other destinations.

### Viladot joins Orbita Max

**Anna Viladot** has joined Spanish production company **Orbita Max** as head of marketing and communications, replacing **Nerea Rubio**, who left the company in May. She comes to the company from Interprofit, a public relations company where she worked for two years. She has also worked for several television production companies.



Anna Viladot

Viladot has a Master’s degree in Broadcast and Film Management from Bournemouth University in England.

### Wenhardt leaves Maritime Museum

**Wes Wenhardt** has stepped down as executive director of the Vancouver Maritime Museum in British Columbia, Canada, after three years in the position. During that time he reversed the decision by the city to close the museum, secured guaranteed funding for three consecutive years, and completed a landmark collections analysis and assessment.

Before joining VMM, Wenhardt was project manager at the Imiloa Center of Astronomy in Hawaii, and before that was vice president of business operations and development at the **Tech Museum of Innovation** in San Jose, CA. He also launched the IMAX theater in Cape Town, South Africa, and managed the IMAX theater at the **Canadian Museum of Civilization** in Hull (now Gatineau), Canada.

# The Impact of the Recession on Giant-Screen Theaters

(from **RECESSION** on page 1)

sold out either,” notes LaRoche. In past years evening shows usually sold out until 11 pm.

“All the commerce around us is also suffering,” says LaRoche. “More people are waiting until the last minute to buy tickets. What I have been seeing and hearing is that everybody is last-minute everywhere. The weather forecast changes and their plans change. The recession has hit in Montreal everywhere: hotels, the tourist industry, boutiques. People are being careful, but based on what we hear in the news, I don’t think it is affecting us so much as in American cities.” For her venue, strong daytime numbers, steady school group attendance, and healthy corporate event bookings have kept things going. It also helps that most of her usual clientele are locals and daytrippers. “There are fewer tourists coming to Montreal,” says LaRoche, citing a 17% decrease in hotel occupancy in June, “but for us everything is going relatively well.”

Group sales were up, and LaRoche credited a marketing strategy that positions the venue well for bad-weather days. “We make sure that day camps know we can be ‘Plan B’ if it rains on a day they have scheduled a trip to an amusement park.”

LaRoche says that the Telus IMAX Theater, which opened in 1988, is the number-one attraction in the Old Port. It differen-

tiates itself from the IMAX theater at the **Cineplex Odeon** downtown by emphasizing educational documentaries over DMR. The science center, which opened in May 2000, is still building traffic, and LaRoche reports that it is drawing well with the current water-themed exhibition, *Aqua*.

## Europe

Crossing over to Europe, we spoke with **Euromax** president **Christian Scheidegger** about what he has heard and observed in the industry, including the 424-seat 2D IMAX theater he manages at the **Swiss Museum of Transport and Communication** in Lucerne. In general, he sees a decline in numbers at giant-screen theaters in Europe and cites a shortage of good films as the main culprit.

“There is a loss of visitors from year to year. Maybe once in a while with good films you can make it up a little bit, but the general tendency in decreasing visitor numbers is still there.” Scheidegger mentioned three prominent theaters all with IMAX Dome systems: **L’Hemisferic**, in the **City of Arts and Sciences** in Valencia, “got off to a hard start this year but was doing better by summer.” Another, the **Omniversum** in The Hague, Netherlands, was “keeping level or a little bit above last year,” with a rotation of nine films including *Sea Monsters*, *Van Gogh*, *Deep Sea*, *The Alps*, and *Everest*. *Cosmonova* at the

**Swedish Museum of Natural History** in Stockholm, Sweden, was “struggling a little bit” while showing *Deep Sea*, *Grand Canyon Adventure*, *Fly Me to the Moon*, and *Sea Monsters*.

At his own theater, numbers are up, largely due to the expanded programming made possible by the installation of a new **Dolby Digital 3D** projection system last November. The museum’s average yearly attendance has been about half a million, with the IMAX theater getting 300,000–350,000 visits. “We were 11% up against last year through the end of June,” reports Scheidegger. “After introducing the new 3D system, it took a while until we saw an effect, but it led to a very strong rise in attendance in late March when we opened *Wild Ocean*. Now we have the potential to get more content than we have ever had in that theater.”

“For the first half of the year we had about 43% of the schedule in classic IMAX 2D documentaries and 57% in digital 3D documentaries,” explains Scheidegger. “In May, we started another business in the evening, with regular cinema movies using the digital system.” To further build evening business, the facility, which is located on the shores of Lake Lucerne, opened a new restaurant and bar, so that visitors can make a night of it. In the first three weeks of July, evening screenings of *Ice Age 3* in digital brought in 7% of the gross box office, with the theater operating at 96% capacity.

Scheidegger sees this as ensuring the future of his theater. “*Ice Age* has been huge. IMAX documentaries are still our core business during the day; they fit very well with the core audience of museum visitors. But there are simply not enough new giant-screen films of good quality to enable us to stay with the IMAX model exclusively. Dolby Digital is an open system, not proprietary. It gives us much more choice in what we do. We take care to differentiate in our marketing whether a film is in IMAX 2D or digital 3D. The IMAX film presentation and the digital presentation are both about immersive-



*The Montreal Science Center*



ness. Our screen is 25 meters wide and 19 meters high (82 by 52 feet). Of that 25 meters, the digital picture is 24 meters (79 feet) wide and about 12 to 13 meters (39 to 42 feet) high."

He adds, "I think 3D is very important. In Switzerland there are about 25 3D screens for the whole country, out of a total of about 500 screens. Those 25 screens that are 3D for a particular film are responsible for 50% of the box office of the whole country. There are people in our community trying to do 3D digital on the dome now. It's a huge challenge. And there are many questions. How long will 3D be a portion of the cinema business? How quickly will people adapt to it? Will there be enough 3D films in the future even for regular cinema? Will more theaters go 3D and will this lead to more 3D films? Will there be 3D TV sets at home as well?"

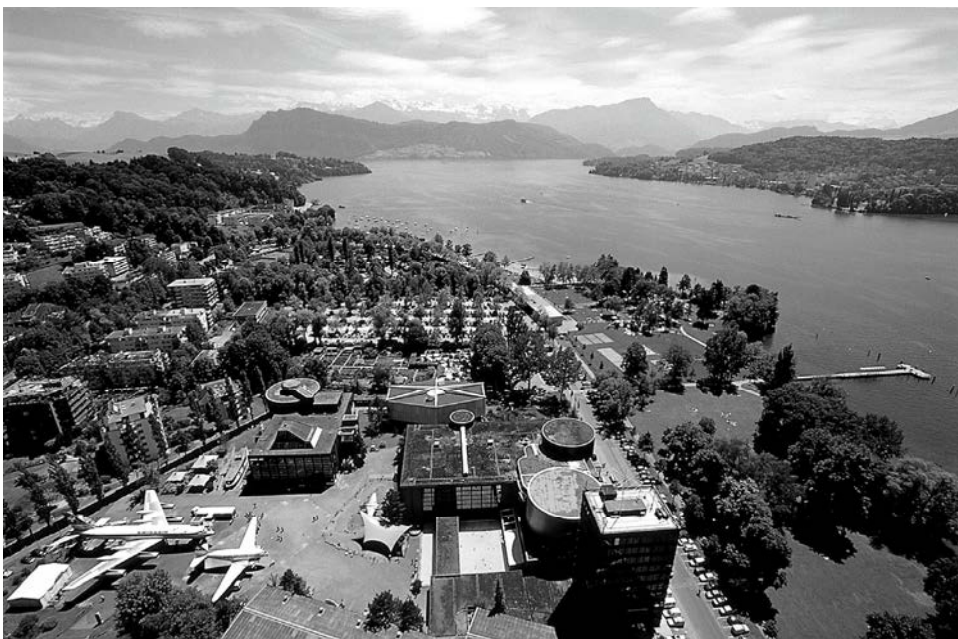
The museum has also embraced digital technology in its planetarium, which features a **Sky-Skan** SkyVision fulldome system coupled with a Zeiss opto-mechanical starball.

The recession and the swine flu are both affecting tourism in Switzerland, Scheidegger reports. About 10-15% of visitors at the Swiss Museum of Transport are tourists. "One positive effect of the recession is that many Swiss didn't go abroad for the holidays, and our institution provided an inexpensive leisure option. We have to wait and see how the autumn goes. What could be a problem in the future is that the flu has reached Lucerne and might become a bigger threat if a large percentage of the Swiss population is affected."

Another cause for concern is that funding sources are starting to dry up. "Sponsorship is important to create new exhibitions and fund marketing. When we launch films, it is getting tougher to obtain sponsorship money, and that will eventually affect attendance numbers. I don't know if we have yet seen the worst."

## Singapore

Dr. **Chew Tuan Chiong**, is director of the **Singapore Science Center**, which has a 276-seat IMAX Dome theater. He noted that Singapore's economy is heavily global-



*The Swiss Museum of Transport and Communication is located on Lake Lucerne.*

ized, and therefore has been more affected by the economic downturn than its neighbors. Even after government stimulus spending, Singapore's economy has contracted by several percentage points.

But he adds, "The effect on the Singapore Science Center's business is less obvious." The fiscal year from April 2008 to March 2009 saw record attendance, and the period since April is just as strong, buoyed by an exhibition entitled *Da Vinci: The Genius*. "The IMAX theater, which strongly depends on the basic science center traffic, managed to stay on an even keel, dipping only slightly in June, but that was clearly because of the threat of the H1N1 bug," which caused schools to suspend all field trips. The theater is currently showing *Bears*, *Space Station*, *Van Gogh*, and *Sea Monsters*.

Chew says, "I believe the main reason for visitor numbers staying up was because of the key blockbuster exhibitions. The decline in foreign tourists was compensated by locals who chose not to travel, or traveled less, for their holidays. The expenditure per customer was also not adversely affected. For the IMAX theater, the visitor breakdown is about 70% locals and 30% tourists."

For the last five years, the IMAX dome has just about broken even or generated a small surplus. The center recently added

digital 3D projection capability to its 500-seat multi-purpose auditorium. Chew says he sees the IMAX theater "as an asset of medium importance that helps enhance the attractiveness and branding of the overall complex." So a new giant-screen theater is included in plans being developed for a revamped science center, but so are other theater formats.

In response to the economic situation, the Singapore Science Center is being more careful in its discretionary spending, and is working more closely with its partners, such as the national television corporation, whose support for the *Da Vinci* exhibit Chew credits for much of its success. But he notes, "There is this strange, almost surreal sense of 'business as usual' despite major events taking place in the financial markets and other parts of the economy. Being essentially in the educational sector is a strong stabilizing force in this climate."

He has seen a weekday boost in the number of parents, especially fathers. Chew believes this is "a result of some industry sectors practicing shortened work weeks, and in some cases, voluntary short term no-pay leave." Unlike the U.S., Singapore's unemployment rate has not risen, because of government measures to keep people employed.

*(see REcession on page 8)*

(from **RECESSION** on page 7)

About the future, Chew says, "The economy appears to be picking up, especially with the impending opening of two big integrated resorts that will draw tourists to the country. For my institution, we are relieved to have come through relatively unscathed so far, and are looking forward to sunny days ahead."

### Thailand and India

**Jim Patterson** is a giant-screen veteran who has opened several IMAX theaters in Asia in his two decades in the business. He is the director of the **Krungsri IMAX Theater** in Bangkok, Thailand, and the **Cinemax IMAX Theatre** in Kolkata, India. Both are commercial GT 3D theaters with more than 400 seats.

About the general economic conditions, Patterson says, "Thailand has been one of the harder hit countries. Low exports, big drops in tourism, and flu concerns have contributed to about a 20% decline in [conventional] cinema attendance. Our IMAX theater, however, is up 30% this year over last and about 50% over two years ago." He credits this success to "an extensive sponsorship and promotion program that grows without corresponding growth in costs. Therefore we have not had to cut back on promotions. Still, sponsorship is noticeably more difficult to get, as are screen ads."

He has recently renegotiated the theater's naming agreement with **Krungsri**, a leading Thai bank, and although the overall deal was lower than previous rounds, "they still extended for three years at about US\$350,000 per year for the cash portion."

The IMAX theater is performing better than the conventional screens in the multiplex. "IMAX is 29% up and 35mm is down 20.4% over last year." He tried something new with the IMAX edition of *Transformers: Revenge of the Fallen* — running shows at 2:00 a.m. — and sold about 100 tickets per show. He believes most of these customers were "in the night entertainment business coming after they got off work."

Patterson believes the economic challenges have honed his business practices in Bangkok. "We were well positioned,

but we have sought more school groups and group sales, for example. One interesting tactic that we have been using is getting third parties to do promotions with us. In this tough economy, it is a better alternative for them to promote at low cost via the IMAX and other entertainment channels."

The economic conditions in India, where Patterson opened the Kolkata theater in January, are not as dire as in Thailand. India's GDP growth rate has fallen to about 7%, which most countries would consider excellent. He says, "It shows that a downturn is relative. The Indian reporters and business people talk continually about the economy and tough times." He notes that because of dramatic reductions in marketing expenditures, the price of billboards in Kolkata has fallen 80% in the past six months.

As far as the IMAX theater is concerned, he says, "In India many moviegoers only want Bollywood films, so we must actively build up awareness and loyalty through multiple promotions, PR, our Web site, other Web Sites, and an IMAX Club that we formed."

The Kolkata theater is in a new, medium-size mall with three conventional cinemas. Patterson says the IMAX is doing relatively

well, but many of the mall's tenants are finding it hard to pay rents they agreed to in better times, and some have failed. "So far the mall owner has remained fixed, but time will tell if the economy will support the rents or not."

He has faced unusual challenges in the area of sponsorship. "Over the years, I have usually been quite successful at getting sponsorship and support for theaters I open. In this case, sponsorship had to be put on hold [because] many potential promoters wanted to be paid to communicate offers to their customers, instead of paying us." School groups have also proven elusive in this new market, partly because concern about the flu has resulted in a ban on field trips.

He adds, "Unlike the Bangkok IMAX, which has been open for several years, the Kolkata theater is going to have to invest



*The Singapore Science Centre*



over the next few years in building up a following in a price-sensitive market. The owners of the theater are real estate developers, so they are getting hit in a variety of ways by the economy. Funding a long-term marketing plan is going to be challenging until sponsorship is found."

But he concludes, "There are many positive signs in the huge Indian economy, so hopefully, as confidence returns, the situation will improve."

### Australia

The **IMAX Theatre Melbourne** is a 478-seat GT 3D theater located in the **Melbourne Museum**. General manager **Richard Morrison** explains that "although contained within the museum, the theater is run almost completely separately to the museum. We have our own independent cinema ticketing systems, marketing, operations, group sales and customer service staff. We are run purely as a commercial business, generating revenue for the museum."

About the general economic conditions, Morrison says, "Australia has proven to be remarkably resilient to the global economic downturn. Reserve bank interest rate cuts and government stimulus package cash payments have kept consumer sentiment and outlook positive, and we are definitely on the way back up. Housing values were hardly affected and continue to climb in most regions."

However, the picture at the IMAX theater is not as positive. "In January this year we fell a staggering 33% short of our admissions targets in what is supposed to be one of our busiest times of the year: the summer school holiday period. Consumers were sitting tight and being very discriminating with their entertainment money." Although the theater booked two new films, the result was the worst for that holiday period in the theater's 11 years. "Scary stuff," Morrison says.

School field trips and corporate bookings for the entire museum were heavily affected. The drops in both numbers and amount spent were mirrored industry-wide in Australia. Morrison says, "Sponsorship dollars were all but impossible to find, and a large Melbourne Museum touring exhibition failed to find anticipated sponsor-



*IMAX Theatre Melbourne*

ship funding during this time." However, he says that the Melbourne Aquarium reported strong admissions, thanks to a new multi-million-dollar exhibit on Antarctica which was accompanied by a major marketing campaign.

His organization responded with an expansion of the management team "to better resource the group sales, operations, and marketing/promotions aspects of the business." Although he admits to being "a little nervous," he felt it was important "to keep the theater expanding in all relevant areas."

A major impetus for this effort was the new IMAX digital theater that opened nearby in December 2008. Morrison hired a branding company to develop a rebranding campaign "to differentiate our theater not only from the new digital IMAX, but also from other regular cinema screens that we compete with." He feels the campaign worked and has been vital to the recent success of the theater. "We are midway through this rebranding and our latest investments revolve around a new Web site and generic advertising campaign, not tied to any particular film, rolling out between now and the end of 2009." The theater is using the tagline, "World's 3rd Largest IMAX Screen." (The two largest

are in Sydney and Poitiers, France.)

The theater is also increasing its use of new media and social media. "We pushed out a 'Free Friend in Feb' ticket offer that encouraged customers to subscribe to our online newsletter to receive a two-for-one ticket. We leapt headlong into social media marketing with Facebook and Twitter, and watched these areas of the business grow quickly. Communicating through Facebook and Twitter really gave us some personal contact with this demographic and let us find out what they thought of us and what they wanted. We've become real converts."

Despite the slump in January, the theater set a record for the fiscal year ending in June. Admissions and revenues exceeded expectations from February on, thanks largely to DMR titles, with help from some traditional IMAX 3D films.

Asked how the future looks, Morrison responds, "Very good... fingers crossed. The worst is well over here in Australia."

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# Making DMR Work in Sydney

(from **BRETHERTON** on page 1)

an average year I can expect 70% of my revenue from traditional product and 30% from DMR. I have seen my annual attendance stay steady, or marginally increase, when the general trend has seen decline.

What is certain is that Sydney audiences like coming to our theater to see unique product they cannot see anywhere else. With traditional GS films we offer this every single time. This is not always the case with DMR, which is often no more than an enlarged version of the same film screening in mainstream cinemas. Other than being big, there isn't always anything unique to the IMAX version. In the case of DMR, our most successful films to date have been *The Polar Express* and *The Dark Knight*. No surprise that both of them offered IMAX audiences something unique: 3D and full-screen IMAX sequences respectively.

We enjoyed significant business with these titles. *Polar Express* grossed 13% of its entire Australian box office on our single screen. *The Dark Knight* grossed more than 2% of the entire Australian box office. Not bad considering it represented 0.002% of the screens on which the film was shown.

So has the success of these titles pushed aside our traditional product? No, not at all. *Polar Express* is only the 22nd most popular film at our theater and *Dark Knight* is the 39th. So what other titles fill the top 40 films? Traditional ones, of course.

Since we began screening DMR we have continued to enjoy huge success with traditional films. About 250,000 people came to see *Deep Sea 3D*. Films such as *Dinosaurs: Giants of Patagonia*, *Sea Monsters*, *Wild Safari*, *Sharks 3D*, and *Wild Ocean* have all grossed as much as or more than our top two DMR films (and considerably more than our lower ranking DMR titles). We continue to have approximately 100,000 school students attend the theater annually.

This says to me that audiences have a huge appetite for traditional documen-

taries that offer an experience unique to the giant screen. The key is to find the right balance for the theater. At the end of the day, the IMAX Theater Sydney is a commercial standalone theater: we run what delivers the best commercial result for the owner. We are not mission driven, we show films that audiences want to come and see, and I'm not surprised to discover they still want to come and see traditional films.



Mark Bretherton

The issue over the last five years has been how to come up with a formula to make it all work.

Our starting point is that our key business comes from screening original giant screen films. This is what the business model is based on, and it is what audiences want to see. DMR films work well to fill in gaps, drive quiet times, and bring in a new audience.

The key to all our planning is to ensure maximum attendance for each film session. As our business model is based on hourly sessions, the longer DMR films need to justify their programming based on their revenue *per hour*, not *per screening*. This means that the capacity of each DMR session is very important, as are pricing and the licence fees.

These considerations have formed the basis of our discussions with the studio distributors. I have never approached these discussions from a position of weakness. With our ability to generate many

multiples of the screen average, I believe distributors should be engaging with me on ways to get their films on my screen. (From my conversations with North American theater operators, I realize that I seem to enjoy a greater flexibility here.)

From my initial dealings I made it clear that I need to programme around traditional product, that capacity was a major issue for me and that I would need to control the number of daily sessions very tightly to maximise this. At the same time I made it clear I was in the business of making money; that this was an exhibitor/distributor partnership and I would be more than ready to increase sessions if justified. I was fortunate to find a sympathetic ear: our first DMR film was *Polar Express*, the results were clear, and since then I've find no need to bend unduly on unfavourable terms. I believe the result has been a win/win situation.

As for terms, I stress the need to be at the normal percentage I'd pay for traditional titles within six to seven weeks of opening. I will not commit to more than three screenings per day, and the midweek sessions within school hours remain open for traditional educational films. However, I am more than prepared to add more sessions when demand is justified.

With traditional films I work to achieve at least a 60% margin over the life of the film, based on a rough calculation of 5% print cost, 15% marketing and 20% licence fee. So with DMR I expect to see something close to this margin at season end, based on 0% print cost; 1% marketing, average licence fee of 45%.

Most importantly, I take as much care to select DMR titles as I do traditional titles. There has never been a guarantee that either type of film will automatically do well in Sydney.

Our experience indicates DMR titles work best when the film has some IMAX zing: 3D or scenes shot in 15/70. But there's always the exception that breaks the rule. Occasionally a film comes along with a momentum all of its own. This was the case with *300*, which presented as a straight DMR conversion, but still drew a

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strong audience.

Our least successful DMR films were *Robots*, *Spiderman 3*, and *The Ant Bully*. These present an interesting case study of the impact of the "IMAX effect."

*Robots* was a 2D animated feature, a straight DMR conversion. It underperformed in mainstream cinema and the IMAX season followed suit. We may have had a higher average screen taking, but the film was a weak performer nonetheless.

*Ant Bully* was an animated feature, only available in 3D when screened as an IMAX presentation. The film was a disappointment at the mainstream box office; however, it performed well at our theater,

an indication that the extra bit of IMAX zing in the 3D presentation was able to lift the film to a higher level of performance.

*Spiderman 3* was a 2D live action feature, a straight DMR conversion, and the third film in an extremely successful franchise. This film performed extremely well in mainstream cinema and yet failed to perform correspondingly well in IMAX at our theater.

So what conclusion can be drawn in the case of the Sydney theater? When a DMR film has a unique IMAX element (3D in the case of *Ant Bully*) we can expect the film to perform well, almost regardless of how well it performs in mainstream cine-

ma. When a film does not have a unique IMAX element and the film is generally performing weakly in mainstream cinema (*Robots*) then it is unlikely to buck this trend in IMAX. Most interestingly, when a film does not have a unique IMAX element but is generally performing well in mainstream cinema (*Spiderman 3*), it does not necessarily follow that the IMAX release will perform well. In the case of *Spiderman 3*, we had customers telling staff there was not much point coming to IMAX to see the film if the only difference was that it was bigger!

When it comes to title selection it's  
(see **BREHERTON** on page 12)

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## An Alternate View of DMR from New York

The following is adapted from an e-mail **Gary Monti** sent to an industry colleague earlier this summer. Monti is Director of Museum and IMAX Operations at the *Cradle of Aviation Museum* in Garden City, NY.

Over the past two years we have done well overall with DMR — we have consistently been a high-grossing theater — but not for much longer. **Imax [Corporation]** informed me yesterday that all new 3D studio releases, most of what is being released next year, will go to 3D theaters only.

So, boo-hoo right? Maybe, but you know what? We had it coming. This DMR thing is like a heroin habit. We have traded our mission for an increase at the box office. Yes, there is money to be made, but after the hefty royalties and the IMAX equipment royalties, what is left does not warrant the sellout.

Since we have started playing DMR, our museum attendance has dropped noticeably. Why? Before DMR, when we were playing institutional films, an average of 79% of those buying IMAX tickets also purchased a museum admission. Since DMR, it's dropped to less than 5%. When we showed *Night at the Museum 2*, only 3% bought the IMAX/museum package; for *Transformers 2*, 1%; for *Harry Potter 6*, 2%.

The result is that our overall museum visitation has dropped because the attrac-

tiveness of spending the day at the museum with an IMAX film has been lost. The studios will not allow their schedule to be broken up by an afternoon screening of an institutional film that would benefit our museum visitors. It's "their way or the highway," and we push that needle ever deeper into our arms.

We naively believed that the influx of new DMR customers would result in an increase of awareness of the museum, resulting in more visitors. We went all-out

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**Before DMR,  
79% of those  
buying IMAX tickets  
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museum admission.**

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**Since DMR, it's dropped  
to less than 5%.**

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with a video montage of the museum, played between DMR presentations, but to no avail. Patrons to the DMR films are only interested in seeing the film, that's it. Their biggest concern is their place in line.

So, here we are, strung out and wondering where that next fix will come from, now that our dealer has cut us off. Do we tread water and wait for the much touted

IMAX [next-gen digital] solution that we know deep down will never come? Theaters with 4K projectors will soon be sprouting up like mushrooms, with the effect that IMAX digital will struggle to keep pace. With the addition of so many digital theaters, it won't long before studios like **Disney** will release films exclusively in digital. Even if a giant-screen digital projector is developed, it will probably never have the clarity of a true 15/70 print. And even if it does, it will be letterboxed, a factor that has caused many of our audience members to complain.

What do we do? First we replace the soda- and popcorn-encrusted carpeting in what was, for many years, a pristine theater. Then we get back to playing institutional films, with the knowledge that our substance-abuse problem has hurt independent producers like you, in the same way that a drug addict destroys his family.

We get back to our roots, remembering why the museum was built in the first place. We come up with creative new ideas for our facility. We install a planetarium in our dome theater and pay attention to content, rather than the dictates of the studios. We take control of our destiny rather than having Imax Corp. as our agent, making our decisions for us, ones that benefit them more than us.

This will be a difficult time for us, but in the long run rehab pays off. It's time to take that needle out of our arm.



(from **BRETHERTON** on page 11)

clear that 3D is a key factor as we (and audiences) know that no one does 3D better than giant-screen IMAX. This certainly sets us apart – even with RealD in our market. The issue remains that unless 2D films have something very special to offer – and from the case of *The Dark Knight* it would appear to be 15/70 scenes that fill the entire giant screen – there is no certainty audiences will respond in the sort of numbers we would need to justify booking the film.

Before we took DMR films, we conducted audience research and asked audiences what type of films they would like to see at the theater, including those with Hollywood entertainment content. The conclusion of the researcher was that “These elements could be included in the programming mix, but should not displace the current breadth of character of the program”

Overall the conclusions were, “Regardless of genre, respondents indicated that IMAX should show ‘exciting’ or ‘unique’ films, rather than films that could be viewed elsewhere.”

It seems audiences actually want us to be *different* and the evidence from box office results would appear to bear that out.

As I mentioned earlier, we still continue to enjoy good results from traditional product. We have a film library of about 24 films, and this forms the bedrock of a thriving education program. This is core giant-screen business, and as long as films of similar subject matter continue to be released there is no indication this market should see too much decline.

Having said that, outside of our busy education programming, only 3D traditional films have performed well, although this seems to be an industry-wide trend, and not specific to Sydney. The last really popular 2D film was *Shackleton’s Antarctic Adventure*, our sixth most-popular title of all time, with over 270,000 tickets sold. It received some of our best ever reviews and is talked about to this day. After the terrific response we received to *The Dark Knight* and its 15/70 moments, I think it may be premature to write off 2D giant screen entirely.

However given our relative maturity in the market (13 years), audiences are now fairly discriminating. The day when they will come just for the experience has passed. The subject matter must be compelling and the film must deliver on the expectation. Given the relative infrequency of visitation, we cannot afford to screen films that fail to leave audiences with a strong impression. So, having said that the theater’s focus is on traditional films, we still need to be very selective in our choice of titles.

There is nothing better than when a traditional 3D title works. The film plays for a long season, enjoys great word of mouth and grosses substantial revenue. The most surprising pattern is that these films gross more than DMR titles and often in a similar time frame. Relatively recent releases such as *Deep Sea 3D* and

## Audiences remain hungry for good, original, giant-screen experiences.

*Wild Safari* hit grosses far in excess of our two smash hit DMR films, *Polar Express* and *Dark Knight*. Other releases such as *Sharks 3D*, *Sea Monsters*, and *Wild Ocean* have matched the top-performing DMR films and more than doubled the average box office for other DMR titles.

We screened the 3D animated DMR film *Monsters Vs Aliens* in April, and it was a considerable success. The Sydney theater was the second-highest-grossing cinema in Australia, and the highest-grossing theater was showing it on three screens! Capacities were very high, with corresponding revenue.

We also recently released IMAX’s *Under the Sea 3D*, another very strong film. However, when I measured the attendance and revenue of the Easter school vacation from the same week the previous year, I found that they were higher in 2008 than they were in 2009. This was both interesting and perplexing: after all, we had a smash hit on our hands in 2009. When I ana-

lysed the same week of the previous year, this is what I found:

2009		Admits
<i>Monsters V Aliens 3D</i>	\$177,294	10,374
<i>Under The Sea 3D</i>	\$ 66,305	4,420
<i>Wild Ocean 3D</i>	\$ 7,011	437
<i>Haunted Castle 3D</i>	\$ 4,701	291
<b>Total</b>	<b>\$255,311</b>	<b>15,522</b>
<b>2008</b>		
<i>U2 3D</i>	\$141,504	6,501
<i>Dolphins &amp; Whales 3D</i>	\$ 89,288	6,706
<i>Wild Africa 3D</i>	\$ 42,037	3,171
<i>Dinosaurs 3D</i>	\$ 11,568	865
<i>Sea Monsters 3D</i>	\$ 11,452	856
<i>Deep Sea 3D</i>	\$ 1,055	83
<b>Total</b>	<b>\$296,903</b>	<b>18,182</b>

If my average margin on traditional films is around 60% and my margin on DMR films is close to 54%, then it’s clear to see that Easter 2008 was also a more profitable week.

(Admissions and box office for specific films indicate trading for a single week. Given that the films were released at different times, the number of admissions and box office for the week listed should not be read as indicative of each film’s overall performance during its full season at the theater.)

It’s easy to be blinded by the numbers during the opening weeks of a DMR film; they certainly hold some of the records in Sydney for the highest grossing weeks for any film. However their seasons are short, their terms are high, and their programming requires longer sessions, which in turn requires higher capacities and pricing to fit the business model.

What is most interesting behind all the analysis is the story that audiences remain hungry for good, original, giant-screen experiences that are unique to the traditional IMAX theater format. This is not an emotive or romantic cry for a lost era. Judging from this analysis, it’s a cold, hard commercial fact that makes good business sense.

Bring on the original 15/70 product!

Mark Bretherton is CEO of the LG IMAX Theatre Sydney. He can be reached at [mark@imax.com.au](mailto:mark@imax.com.au).

# Making Molecules to the MAX!

(from **MOLECULES** on page 1)

differently, realizing for the first time that every thing they see is actually made of atoms and molecules."

Supported by the **National Science Foundation**, *Molecules to the MAX!* follows the adventures of Oxy, a precocious oxygen atom and captain of the *Molecularium*, the most fantastic ship in the universe. Oxy is dispatched by the Unified Field of Atoms, along with two hydrogen atoms, on a mission to planet Earth to make contact with some atoms that have become involved with a mysterious force called "Life." Being sent to the "water planet" as an H<sub>2</sub>O molecule enables them to mix right in, as all life depends on water. Once they have discovered the secret of life, they are to report back to Atom Base immediately. Thus ensue the hijinks and misadventures of this nanospace odyssey.

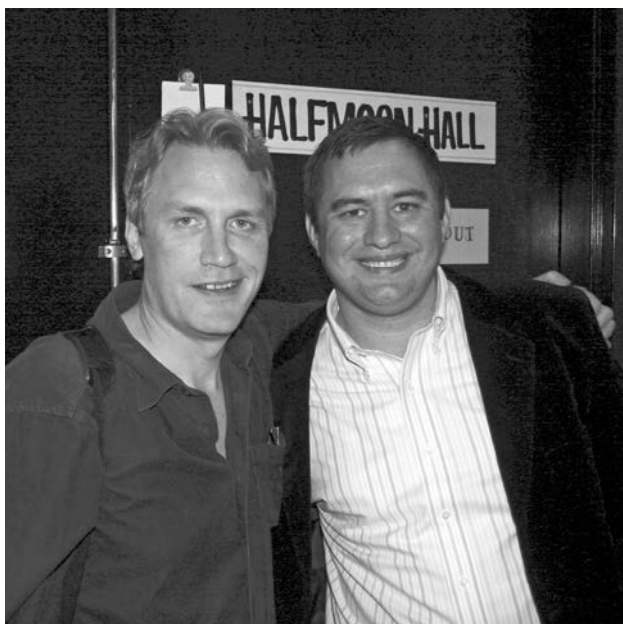
The film is the culmination of an unprecedented collaboration between a group of scientists at the NSF-funded Nanoscale Science and Engineering Center at **Rensselaer Polytechnic Institute** in Troy, NY, and the creative team at the production company, **Nanotoon Entertainment**. The film draws on the talents of professionals from a wide range of disciplines, teaming artists, writers, animators, musicians, and actors with chemical engineers and computer and materials scientists.

## The genesis of Molecularium

The Molecularium® Project at Rensselaer began in 2001 when **Dr. Linda S. Schadler**, head of educational outreach for the NSEC and a leading nanomaterials expert, was talking with the director of a local children's museum about creating an engaging, fun exhibit to teach kids about atoms and molecules. Understanding these basic building blocks of the universe, she said, is critical to understanding the environmental, energy, and health issues we face as a nation. Something clicked when the conversation took an astronomi-

cal turn, and the director showed her a model of the planetarium that was being built at the museum.

"The idea for using a planetarium as a venue to teach about atoms and molecules just popped into my head," Schadler said. "And once I had the vision, I couldn't let it go. If you can go to the stars, why can't you go down to the molecular level? When I saw the planetarium dome I knew we could immerse people in the material. That's how materials engineers think. They picture themselves inside the materi-



L to r: Co-writers Kurt Przybilla and V. Owen Bush.

al." Inspired by this vision, she set out to make it a reality. "If I want my kids to learn about the natural world of animals or astronomy, there are all kinds of shows out there, but when it comes to materials science, there really isn't anything," says Schadler.

Her colleague Garde, a professor of chemical and biological engineering, was inspired and immediately dedicated himself to the cause. "Galaxies, to me, are very far away and I don't think about them every day," says Garde. "I drink water every day, and thought, 'Wouldn't it be fun to jump into it at the molecular level and see what it looks like?'"

The result of their collaboration was a simple, seven-minute, monochrome vector-graphics show they called *Molecularium*, in which a simple water molecule serves as a guide to the world of atoms and molecules. Despite the simplicity of its animation, this initial effort was a great success and very popular at the museum. It proved that the topics of atoms and molecules could be captivating to kids, and assessment data showed that audiences were learning a lot.

"It was clear that it worked even in a very crude format," says **Dr. Richard W. Siegel**, director of RPI's Nanotechnology Center. The scientists knew they were on the right track, but the simple look of the show, which was limited by the projection technology, was not what Schadler had originally envisioned. "We wanted to have full color, Hollywood-style animation." Encouraged by the results, the team was determined to take their idea to the next level.

In early 2004, Schadler, Garde, and Siegel were awarded an NSF supplemental grant to make a new *Molecularium* show for digital domes, with the RPI team serving as executive producers. They brought on **V. Owen Bush**, who was working on *SonicVision*, a groundbreaking fulldome visual music show for the **American Museum of Natural History's** Hayden Planetarium, to bring their idea to life.

## Developing the story

Bush enlisted me to help develop the basic treatment and premise for the production. I'm a writer, educator, and inventor, and saw our challenge as writers was to make this invisible world of atoms and molecules interesting and believable to an average audience of kids, while at the same time teaching them something.

Once we hit upon the idea of using atoms as characters, we knew we could use audience's enthusiasm for stories to devel-

(see **MOLECULES** on page 14)



*The Molecularium team at Rensselaer Polytechnic Institute.*

(from **MOLECULES** on page 13)

op an emotional connection to the characters. After all, if people can believe in talking mice and cars, why not talking atoms? What best captivates the attention and imagination of kids? The fantasy worlds of Pokemon, Harry Potter, and the Disney universe, are ironically more “real” to most children (and some adults) than the very real world of micro- and nanoscale science. We chose an approach normally reserved for fantasy-based entertainment to create a science-based educational experience, weaving the key concepts into the storyline. Instead of science fiction, we would use fiction to teach science.

We started by developing principles of the “cartooniverse,” deciding it would be a fun world, filled with music and dancing, using catchy songs as mnemonic devices for learning. Atoms would get younger as

and me producing, we assembled a small team of talent to make the show. **Chris Harvey**, creative director of AMNH’s *SonicVision*, signed on as art director. **Blake Holland** and **Joshua Minges**, formerly on **Douglas Trumbull**’s team at **IMAX Ride-film**, signed on as technical directors, and **Steve Rein**, a professional computer animator for over twenty years, signed on as lead character animator.

### ***Riding Snowflakes***

In February 2005, the team debuted *Molecularium: Riding Snowflakes*, a 23-minute digital-dome experience. This show was the first glimpse into the Molecularium cartooniverse, which features a cast of atom characters, including Oxy and her sidekicks Hydro and Hydra. The show created a sensation in the digital-dome planetarium community for its entertain-

ing story and characters, its technological innovations, and its unprecedented repurposing of the planetarium’s dome space. It won awards and accolades around the globe and is being distributed worldwide in several languages.

Though there was some initial skepticism from gatekeepers at large planetariums because of its unusual subject matter and approach, independent assessment data consistently showed that audiences loved the show and that all ages were learning a lot. The **Chabot Space and Space Center** in Oakland, CA, conducted an extensive evaluation with over 1,200 people that clearly showed that viewers of all ages learned significant amounts from the show. **Alexandra Barnett**, executive director of Chabot at the time said, “*Molecularium* has gotten rave reviews from teachers and from the public. We were skeptical at first, as it seemed like a lot of content for the age range of the cartoon format, but everyone learns something new in this fast paced show with its memorable songs and characters.”

### ***Molecules to the MAX!***

With the success of the show in the digital-dome world, the Molecularium Project gained momentum and the team quickly set its sights on creating a larger, more ambitious giant-screen sequel, *Molecules to the MAX!*

“If you are doing something that makes a positive impact, it drives you to keep pushing that idea further to reach broader audiences and pushing yourself to do better,” says Siegel, a nanotechnology pioneer. He was amazed at the transformation that one screening of *Molecularium* had upon his young granddaughter. After viewing the film, she seemed to be looking for atoms and molecules everywhere, and seeing the world around her with new eyes. Siegel became the project’s greatest advocate and set about assembling the resources to bring the Molecularium Project to a new level, the giant screen.

**Curtis R. Priem**, designer of the first graphic processor for the PC, co-founder of Nvidia Corporation and an RPI alumnus, saw the show in September 2005 and was inspired. “The Molecularium Project is a perfect example of how highly tech-



nical information can be communicated in a simple, accessible form that even children can understand.” He threw his support behind the project with a generous gift to RPI to make a giant-screen film. This gift was supplemented by funding from the NSF and the State of New York.

The opportunity to make a 70mm film was an exciting, but daunting, challenge. Everything, from the scientific simulations to the story and character animation, had to be bigger, better, and much more complex for the largest film format in the world. We had learned many lessons during the production of the dome show and knew from the outset that it was a massive undertaking. Fortunately, the entire team was up for the challenge and work began in early 2006.

The writing process began with more audience testing of *Riding Snowflakes* to find out which elements were resonant and memorable, and which ideas were lost on the audience. Since most things were working well, the new screenplay focused on developing the characters, expanding the audience and the story, and giving the atoms a new mission to seek out the secret of life, since everyone wanted to explore more of the bio-world.

Owen and I revisited classic cartoon influences: Disney’s *Silly Symphonies*, Warner Bros.’ *Merry Melodies*, adventure films like *Fantastic Voyage* and *10,000 Leagues Under the Sea*, forgotten educational films like Capra’s *Hemo the Magnificent*, and Disney’s *Donald in Mathematical Land*. “In some ways, *Molecules* is a throwback to the early musical cartoons,” says Bush.

We felt that since the subject matter was so innovative and fresh, the idiom of the film should be classic and traditional, like a lost classic of animation. “This strategy has a lot to do with the visual and musical choices. The songs in the film are rooted in American popular standards and the arrangements are tied to swing and

Big Band, a timeless sound that resonates with children of all ages,” Bush says.

### Building the team

For a project of this scale, Nanotoon needed to expand its production team. While RPI provided a unique set of computational and intellectual resources, we were faced with the dilemma of being in production in a town with no animation, filmmaking, or creative industries. RPI offered a rich pool of intern talent with great aptitude but little experience. In recruiting, Owen and I searched for multi-talented professionals who would be willing to relocate to Troy and work in a supervisory relationship, mentoring a small team of highly motivated novices.

Nanotoon rented a small set of rooms in an extended-stay hotel directly across from our downtown offices, persuading its owner to give us a deep discount throughout the production phase. The hotel became an after-hours HQ for the visiting artists on the team, and helped them develop a strong camaraderie. When we couldn’t recruit artists with the specialized skill-sets we needed, we worked remotely

with the best in the business, using video-conferencing and other networked collaboration tools.

“My experience at Nanotoon, and working on the *Molecularium* movie, was really unique,” says **Adam Gaige**, who started on the project as an intern and landed a job as a technical director at **Dreamworks** after graduating from RPI, “especially when compared to the environment I’m in now. At Nanotoon, everyone wore a lot of hats and took part in a lot of different aspects of the movie, from coding scripts to modeling and simulations.”

### Pushing science

The molecular environments in *Molecules to the MAX!* are driven by cutting-edge scientific simulation data. This was made possible by MolecuMan, a proprietary molecular conversion program that Nanotoon developed for this production. “In *Riding Snowflakes*, the major technical accomplishment was that we could slowly load thousands of atoms onto the screen. With MolecuMan, we were able to load millions of atoms instantly,” says **Justin Rosen**, lead technical director. This greatly



A scene from *Molecules to the MAX!*



\* New listing.  
Underlined titles are 3D.  
Updated information is printed in **bold**.  
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

#### **Where the Wild Things Are: The IMAX Experience \***

An adaptation of Maurice Sendak's classic children's story in which Max, a disobedient little boy sent to bed without his supper, creates his own world — a forest inhabited by ferocious wild creatures who crown Max as their ruler.

Warner Bros. Pictures; distributor: 20<sup>th</sup> Century Fox; director: Spike Jonze; producers: John B. Carls, Gary Goetzman, Tom Hanks, Vincent Landay, Maurice Sendak; DP: Lance Acord; script: Spike Jonze, Dave Eggers; score: Carter Burwell, Karen O. Cast: Catherine Keener, Max Records, Mark Ruffalo, voices of Lauren Ambrose, James Gandolfini, Catherine O'Hara, Forest Whitaker. Release: Oct. 16.

— Film will be converted to 15/70 and IMAX digital with the IMAX DMR process.

**Red Crabs 3D: Australia's Christmas Island**  
Mark Simpfordorfer Productions; distributor: **BIG & Digital (world)**; director: Mark Simpfordorfer; producers: Adrienne Barba, Karen Wilkinson; DP: Stuart Wilkinson; script: Mark Simpfordorfer; executive producer: Mark Simpfordorfer. 3D. Release: late 2009, early 2010.

— The death of director Mark Simpfordorfer has delayed completion of the film. See article on page 3.

#### **A Christmas Carol: An IMAX 3D Experience**

Walt Disney Pictures; distributor: Buena Vista Pictures; director: Robert Zemeckis; producers: Steve Starkey, Robert Zemeckis, Jack Rapke; DP: Robert Presley; script: Robert Zemeckis; score: Alan Silvestri. Cast: Jim Carrey, Gary Oldman, Colin Firth, Robin Wright Penn. 3D. Release: Nov. 6.

— Film was animated using performance capture technology and will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

#### **Avatar: An IMAX 3D Experience**

Lightstorm Entertainment; distributor: Twentieth Century Fox; director: James Cameron; producers: James Cameron, Jon Landau; DP: Mauro Fiore; script: James Cameron; score: James Horner. Cast: Sam Worthington, Zoe Saldana, Stephen Lang, Michelle Rodriguez, Sigourney Weaver. 3D. Release: Dec. 18.

— Film is being shot in digital 3D and will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

#### **Magic Journey to Africa**

Orbita Max; distributor: Giant Screen Films; director, producer, writer: Jordi Llompart; DP: Tomás Pladevall; stereographer: William Reeve. 3D. Release: January 2010.

— Completing the sound effects editing and dubbing.

#### **Ultimate Wave Tahiti**

Stephen Low Company; distributor: K2 Communications/Stephen Low Company; director: Stephen Low; producer: Pietro L. Serapiglia; DP: Mark Poirier; script: Stephen Low, Alexander Low; executive producers: K2 Communications, Jeff Cutler, Mark Kresser, Terry Hardy. Cast: Kelly Slater. 3D. Release: Feb. 12, 2010.

— August-September: Shooting aerials, Tahitian landscape and culture, whales and dolphins, and more surfing footage.  
— Principal photography will wrap in September.  
— CGI is under way.

#### **Arabia 3D (wt)**

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Greg MacGillivray; DPs: Brad Ohlund (topside), Howard Hall (underwater); script: Jack Stephens. 3D. Release: Feb. 14, 2010.

— Principal photography is complete.  
— November 2008 – July 2009: 3D animation and special effects are being produced.  
— A rough cut will be screened at the GSCA conference in September.

#### **Quantum Quest**

Jupiter 9 Productions, Digimax Studios; distributor: Digimax (Asia), Jupiter 9 (rest of world); directors: Dan St. Pierre, Harry Kloor; producers: Harry Kloor, Ellen Goldsmith-Vein, Jon Vein, Teddy Zee, Jeff Yang; script: Harry Kloor; score: Shawn K. Clement. 3D. Cast: Neil Armstrong, William Shatner, Samuel L. Jackson, Chris Pine, Amanda Peet, Sandra Oh, Jason Alexander. 3D. Release: February 2010.

— In response to industry input, a new opening has been added, adding science content and clarifying certain concepts.  
— About 13 minutes will be shown at GSCA.  
— Film will be completed in October for February 2010 release.

#### **The Wildest Dream \***

Using photos, archival footage, dramatizations, and a modern-day expedition, *The Wildest Dream* explores the legend of explorer George Mallory, possibly the first man to reach the summit of Mt. Everest.

Altitude Films, Atlantic Productions; distributor: National Geographic Entertainment; director: Anthony Geffen; producers: Anthony Geffen, Claudia Perkins; DPs: Ken Sauls, Chris Openshaw; script: Mark Halliley; score: Joel Douek; executive producer: Mike Medavoy. Cast: voices of Liam Neeson, Miranda Richardson, Alan Rickman. Release: early 2010.

— Captured in HD video, the film will be distributed in 35mm and 15/70.

#### **Alice in Wonderland: An IMAX 3D Experience**

Walt Disney Pictures; distributor: Walt Disney Pictures; director: Tim Burton; producers: Tim Burton, Joe Roth, Jennifer Todd, Suzanne Todd, Richard D. Zanuck; DP: Dariusz Wolski; script: Linda Woolverton, based on the story by Lewis Carroll. Cast: Johnny

Depp, Anne Hathaway, Michael Sheen, Helena Bonham Carter, Alan Rickman, Mia Wasikowska, Stephen Fry. 3D. Release: March 5, 2010.

— Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

#### **Hubble 3D**

Imax Corporation, Warner Bros.; distributor: Imax Corporation; director, producer, writer: Toni Myers; associate producer: Judy Caroll; DP: James Neihouse and the astronauts; executive producer: Graeme Ferguson. 3D. Release: March 19, 2010.

— Have filmed training of STS-125 astronauts since late 2007.  
— May: Filmed launch of space shuttle Atlantis and repairs of the Hubble Space Telescope.

#### **How to Train Your Dragon: An IMAX 3D Experience**

DreamWorks Animation; distributor: DreamWorks; director: Peter Hastings; producer: Bonnie Arnold. Cast: Voices of Gerard Butler, Jonah Hill, Jay Baruchel, America Ferrera. 3D. Release: March 26, 2010.

— Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

#### **Beyond the Summit: Learning to Fly**

Miro Productores; distributor: *ibid*; director: Gustavo Montalvo, Alex Perez; producer: Luis Marquez; DPs: Erika Licea, Eric Goethals, Emiliano Villanueva, Emiliano Gonzales; script: Alejandro Perez, Gustavo Montalvo; executive producer: Luis Marquez, Maria Rodriguez. Cast: Mariano Castela, Adrian Gutierrez, Leonardo Torres, Alejandro Perez, Gustavo Montalvo, Ioulia Malkova. Release: March 2010.

— May, June: more than 11 hours of filming in helicopters, capturing 70% of the film's footage with 4K digital cameras.  
— August-October: Will shoot time-lapse footage, more helicopter aerials, and inserts.  
— October-December: Will capture final five days of shooting.

#### **Sea Rex**

N3D Land Production; distributor: **3D Entertainment**; directors: Ronan Chaplain, Pascal Vuong; producer: Pascal Vuong; DP: Christophe Grellie; script: Pascal Vuong, Nathalie Bardet; score: Franck Marchal; executive producer: Dominique Rigaud. 3D. Release: March 2010.

#### **World Heritage Beheld From Universe \* (wt)**

A series of remarkable 3D images of U.N. World Heritage sites as captured from space by the Japanese space agency will be featured.

TBS Vision/National Museum of Emerging Science And Innovation; distributor: Sarai Inc.; director: Hiromi Kusaka; producer: Naohiko Ogawa; DP: Masahiko Aiba; script: Kundo Koyama; music producer: Hitoshi Fushimi. 3D. Release: April 2010.

— Shooting with Red One digital camera rig will begin in September, and will include sites in Egypt (Giza, Luxor), New Zealand, and Japan.

#### **Flatland: Search for the 3rd Dimension \***

Based on Edwin Abbott's beloved mathematical adventure novel, *Flatland* is the story of a world of only two dimensions inhabited by geometric shapes who discover the existence of the 3rd dimension.

Objects in Motion Pictures; distributor: RPG Productions, Inc.; directors: Jeffrey Travis, Dano Johnson;

Aftersh

Reef

Dragons

TTA

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WTP

Tornado

RWB

AirRace

script: Seth Caplan, Dano Johnson, Jeffrey Travis, from the novel by Edwin A. Abbott; score: Kazmir Boyle; executive producers for giant screen version: Rick Gordon, Ken Randall. Cast: Martin Sheen, Kristen Bell, Michael York, Lee Eddy, Joe Estevez, Tony Hale. 3D. Release date: spring 2010.

- Converting the 2007 animated film to giant-screen 3D. Roughly one-sixth of the conversion is complete.

#### Sea Turtles 3D (wt)

3D Entertainment Ltd.; distributor: 3D Entertainment Distribution Ltd.; director: Jean-Jacques Mantello; producer: François Mantello; DP: Gavin McKinney. 3D. Release: Spring 2010

- Filming will continue in the second half of 2009.

#### Shrek Goes Fourth: An IMAX 3D Experience

DreamWorks Animation; distributor: DreamWorks; director: Mike Mitchell; script: Josh Klausner; DP: Yong Duk Jhun. Cast: Voices of Mike Myers, Eddie Murphy, Cameron Diaz, Antonio Banderas. 3D. Release: May 12, 2010.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

#### Beyond Limits 3D \* (wt)

Herbert Nitsch first discovered the fascinating world of free-diving nine years ago. He has now set himself to become the first man to break the 1000-ft. mark.

Camera Lucida, Oceana; distributor: tba; director: Alexander Abela; producer: François Bertrand; DP: Joseph Aredy; script: Alexander Abela; executive producer: François Bertrand. Cast: Hebert Nitsch. 3D. Release: May 2010.

- November: Principal photography begins in the Bahamas.
- May 2010: Filming in Greece.

#### Extreme Rescue 3D (wt)

Stephen Low Company/Air Lift Films; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; executive producers: Bob Kresser, Jan Baird. 3D. Release: May 2010.

- June: Filmed humanitarian aid and disaster response training exercise in the Mojave Desert.
- September: Film rescue training/helicopter work in California mountains.
- October: Travel with USAF to Middle East on humanitarian aid delivery and aero-evacuation of injured military and civilians.
- Fall-winter: On call to film real-life rescues.

#### Aftershock

China Film Group, Huayi Bros. Media Corporation; distributor: tbd; director: Feng Xiaogang. Release date: July 28, 2010.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

#### Around the World in 50 Years

nWave Pictures; distributors: Universal Music Group (US), Studio Canal (Europe); director: Ben Stassen; producers: Ben Stassen, Domonic Paris; script: Domonic Paris; score: tbd; executive producer: Eric Dillens. 3D. 90 min. Cast: Voices of Melanie Griffith, Stacy Keach, Tim Curry, Anthony Anderson. Release: 2010.

- Production/animation started in Brussels in 2007.
- The film is scheduled to be completed in the fall, for a release in 2010.

#### Legends of Flight

Jetliner Films, Inc.; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; DP: William Reeve; script: Stephen Low; executive producers: Robert Kresser, Jan Baird. 3D. Release: 2010.

- June: filmed "final assembly" of the Boeing 787 Dreamliner in Seattle.
- Final footage needed is "first flight" of 787, now expected in late 2009.

#### Rocky Mountain Express (wt)

Stephen Low Company; distributor: K2 Communications; director: Stephen Low; producers: Pietro Serapiglia, Alexander Low. Release: 2010.

#### We The People

Inland Sea Productions; distributor: Gather Media, Inc.; directors, producers: John Altman, Aimee Larabee; live action director: Joel Feigenbaum. Narrator: Kenny Rogers. Release: 2010.

- Principal photography is complete.
- Editing continues.

#### The Last Reef \* (wt)

Exotic coral reefs, vibrant sea walls in the sub-arctic pulsating with anemones and crustaceans: these biodiversity hot spots are as vital to our lives as the rainforests.

Yes/No Productions, Liquid Pictures; distributor: Giant Screen Films; directors, script, score: Stephen McNicholas, Luke Cresswell; DP: D.J. Roller. 3D. Release: Fall 2010.

- November 2008: Principal photography began in Palau, Micronesia. Future locations will include Vancouver Island, Great Barrier Reef, and Caribbean.

#### Dragons: Real Myths and Unreal Creatures \* (wt)

Dragons! They are timeless and universal. Follow two peculiar characters as they dig up and explore many spectacularly re-enacted classical myths with different dragon types and incarnations.

Productions Thalie; distributor: Distribution Thalie; director: Marc Fafard; producer: Yves Fortin; DP: Sean MacLeod Phillips; script: Marc Fafard. 3D. Release: October 2010

- October: Filming in Quebec, Paris, New York, Washington, L.A.

#### Tornado Alley \* (wt)

Take one obsessed filmmaker with a dream and a stripped-down four-wheel drive truck, add 13,000 pounds of steel and an astonishing amount of zeal, then drive straight into the mother of all storms: a giant tornado.

Graphic Films; distributor: Giant Screen Films; director: Sean Casey; producers: Paul Novros, Sean Casey; script: Sean Casey, Paul Novros; DP: Sean Casey; executive producer: Don Kempf. Release: Early 2011.

- Have been filming tornadoes in specially designed intercept vehicle for the past four years, in conjunction with Discovery Channel's Storm Chasers series.

#### To the Arctic 3D (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-directors: Adam Ravetch, Sarah Robertson; producers:

Greg MacGillivray, Shaun MacGillivray; script: Mose Richards; DPs: Bob Cranston, Brad Ohlund, Greg MacGillivray, Jack Tankard, Adam Ravetch; executive producer: Harrison Smith. 3D. Release: Feb. 14, 2011.

- June: Filmed in the Arctic Refuge in Alaska.
- November: Filming polar bears in northern Canada.

#### Running With Bulls

San Fermin Films, D4D/ITP; distributor: BIG & Digital; director: Aubrey Powell; DP: Brent Turnbull; producers: Christopher Cary, Jonathan Kitzen; script: Aubrey Powell, Chris Cary, Ian Stafford; executive producers: Simon Crane, Ross Jones, David Campbell Watson, Chris Cary. 3D. Release: 2011.

- July: Filmed 2009 running of the bulls and fiesta in Pamplona, Spain.

#### Polar Quest (wt)

Science North; distributor: Science North; director, producer: David Lickley; DPs: Felipe Teixeira, Reed Smoot; script: Stephen Low; executive producer: Jim Marchbank. Release: June 2011.

- July: Scouted on an icebreaker in the Northwest Passage.
- Filming will resume next spring.

#### Air Racers 3D: Forces of Flight \* (wt)

Audiences will experience a never-before-seen exploration of the world's fastest motor sport: the Reno National Championship Air Races.

Pretend Entertainment, Stereoscope Productions; distributor: 3D Entertainment Distribution; director: Roger Tonry; producers: Christian Fry, Robert Katz, Rick Dowlearn; script: Rick Dowlearn; executive producers: Raul Leckie, Jeff Pierce, Bernie Laramie, John Constantine. Cast: Steve Hinton Jr., Matt Jackson, Brian and Dennis Sanders. 3D. Release: Fall 2011.

- September: Filming the Reno Air Races in Nevada.

#### Outside In

SV2 Studios; distributor: tba; director, producer, writer: Stephen Van Vuuren; score: Ferry Corsten, Samuel Barber, Stephen van Vuuren; executive producer: Stephen Van Vuuren. Release: Nov. 11, 2011.



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## Premiering This Month

### ***Cloudy With a Chance of Meatballs***

“Aspiring inventor Flint Lockwood is the socially awkward genius behind some of the most bizarre contraptions ever conceived. But even though all of his inventions, from spray-on shoes to a monkey-thought translator, have been spectacular failures that caused trouble in his small town, Flint is determined to create something that will make people happy.

“When Flint’s latest machine, designed to turn water into food, accidentally destroys the town square and rockets up into the clouds, he thinks his inventing career is over. Until something amazing happens — cheeseburgers start raining from the sky. His machine actually works!

“The food weather is an instant success, and Flint forges a fast friendship with Sam Sparks, the weathergirl who comes to town to cover what she calls ‘the greatest weather phenomenon in history.’ But

when people greedily ask for more and more food, the machine starts behaving erratically, unleashing spaghetti tornadoes and giant meatballs. With the town about to be buried beneath mountains of marshmallows and waves of watermelons, it’s up to Flint and Sam to use their combined expertise to shut down the machine and put everything right.”

Directed by Phil Lord and Chris Miller, produced by Pam Marsden, written by Phil Lord and Chris Miller, based on the book by Judi and Ron Barrett. Starring the voice talents of Bill Hader, Anna Faris, James Caan, Neil Patrick Harris, and Mr. T. The film was produced by Sony Pictures Animation and distributed by Columbia Pictures.



Columbia Pictures

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(from **MOLECULES** on page 15)

enhanced the team’s ability to produce more accurate and immersive molecular environments.

The giant screen required simulations that were massive in both scale and complexity. “The artists at Nanotoon were emboldened by the first film’s success and more ambitious with the large-format film,” says Garde. “They didn’t want to fake anything and really pushed the scientists, requesting larger, more involved simulations to flesh out the molecular environments of the film.”

Building a simulation is nothing like animation; one uses equations of physics and chemistry to predict the outcome beforehand and then spends thousands of machine hours before getting a result. Luckily, Garde’s team of scientists had already spent a lot of time in that exact process. But the massive simulations needed were challenging and constantly crashing the computers. Two of the water simulations at the heart of the movie were the “freeze” and the “melt.” Bush wanted a very dramatic effect for the “melt,” like a tidal wave of liquid coming at the viewer

through the ice lattice. He says, “We asked for something very unusual of the simulation team, which was to create scientifically accurate simulations that also carried the narrative and had emotional resonance within the world of the story.”

The parameters of the simulation software were crude compared to nature. The water molecules would instantly switch from one state to another within a frame or two. They would be solid, liquid, or gas, with no in-between state. The simulation team needed to invent new ways to create simulations to satisfy the needs of the story. For the scientists, these challenges and their solutions were some of the most difficult challenges they had ever faced.

Nanotoon’s new MolecuMan plug-in amazed the scientists and animators on the project. For the first time, they were able to watch fully rendered movies of their experiments. No simulation was too big or too long for it to handle. The “sim-dailies” process was like panning for gold, watching hundreds of iterations of atoms flying around on the screen, looking for the one that met the narrative, scientific, and aesthetic criteria.

### **Creative challenges**

Making a film about a world that is unobservable by visible light presents many challenges. “One of the most interesting challenges for the art department was figuring out how to picture these unseen worlds,” says art director Harvey. “How do you design surfaces that you can’t actually see? We combined familiarity with novelty to inform the audience. So, for example, the surface of frozen water molecules reminds us of ice while still appearing surprising and magical.”

“When you’re doing the sound design for the interior of a helium balloon as experienced on the molecular level, there aren’t a lot of references,” says sound designer Jesse Stiles. “So we had to do a lot of creative thinking and develop some novel approaches. The director was really interested in the golden age of animation, so a lot of the sound effects that recur throughout the film — atoms bonding and unbonding, transformations of molecular scale — were all made with musical instruments.” Because the soundtrack was very musical, he worked closely with David Last, the composer of the score, to keep

things in tune and on tempo.

The characters presented their own challenges to the animators. "They have no hands to gesture with, no posture to communicate subtle emotions, no limbs to establish rhythm," says lead animator Rein. "Adding to that difficulty, the giant-screen format resulted in lots of widely framed shots, and characters could easily get lost. We spent a lot of time developing a vocabulary of individual motion signatures to differentiate the characters, and focused on fine-tuning the choreography, so that if a character was about to deliver an important line, its movement would anticipate that and draw attention."

"Most important to me is that the world we create is believable," says Bush. "While we are portraying a world which is entirely alien in every way to most audiences, it should also feel instantly familiar, as if it is a world that they've been to before and want to return to again and again."

### Computational demands

Animation and scientific simulation are always computationally intensive, but the demands of the giant screen are extreme. The technical team had to develop an entirely new render farm, render pipeline, network, and storage system, optimized for the ultra-high resolution, fully immersive molecular environments that the large-format medium demanded.

Initially, it was extremely difficult to estimate exactly how much computational power would be needed or how long anything would take to render, but the one thing we knew from experience was we would use every processor that we could get. By the end of the production, we had assembled a render farm at RPI with over 400 processors and over 60 TB of storage. But even this was not enough to complete the job in time. Fortunately, RPI is also home to the Computational Center for Nanotechnology Innovations, one of the largest supercomputers in the world and the *Molecularium* team was given access to even more processors to get the job done.

### New dimensions

Since *Molecules to the MAX!* grew out of a dome show, special attention was paid to how the film will look projected in a

dome. The visual imagery lends itself naturally to the shape and the team's extensive experience working with this immersive format resulted in a movie that plays exceptionally well in dome theaters.

A whole new dimension was added to the show when additional funds were raised to take the show to 3D, a long-sought goal of the team. We were very excited to have **Sean Phillips** as stereoscopy consultant to create a truly immersive 3D experience that makes the simulations even more visible and comprehensible.

"This show is original and really different from what is out there, pushing the format in new directions, which is exactly what this industry needs to grow," says **Jonathan Barker** of **SK Films**, the distributor of the show. The 2D and 3D giant-screen versions also benefited tremendously by being recorded to film by **David Keighley** at **DKP/70MM Inc.**, with a final sound mix by **Cory Mandel** at the studios of **Technicolor Creative Services** in Toronto.

### Stealth education

"At the end of the day, *Molecules to the MAX!* is about educating viewers and raising public science literacy," Siegel says.

"But to make the movie an effective vehicle to propagate important scientific and educational messages, it was imperative that the team not allow the core properties of the medium — immersive, engaging entertainment — to take a back seat." By carefully engineering the characters, plot, look, and feel of the film, the *Molecularium* team created a movie where viewers are swept up in the storyline and learn, or re-learn, a ton of important science — without even trying.

"I think adults will learn just as much as children will from *Molecules to the Max!*" **Schadler** says. "Just being able to picture the world of atoms and molecules accurately will prompt people young and old to ask new questions about the world around them."

The 3D version of *Molecules to the MAX!* premieres at the **Giant Screen Cinema Association** conference in Indianapolis on Sept. 22.

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*Mixing the sound track at Technicolor's studios in Toronto.*

(from **SHORTS** on page 32)

charging ticket buyers a premium for the enhanced experience.

As we reported previously (see *The Biz*, *LF Examiner*, April 2009) Cinemark, which operates six IMAX screens, rolled out its first XD<sup>3</sup> theater near its headquarters in Plano, TX, last spring. The theater features a 38x70-foot (12x21-meter) screen, a custom JBL sound system, and a high-output, 3D-capable, Barco digital projector. Ticket prices are \$3.00 over standard rates.

Based on the success of that venue, Cinemark stated in an August conference call that it plans to convert 10-15 more screens within the next six months. The company says it wants a format it can "control," an apparent jab at **Imax Corporation**, which decides which films will be available to IMAX theaters. Cinemark added that it has been in talks with Imax "for some time on other opportunities."

AMC, which has contracted to install 100 digital IMAX systems, has launched an Enhanced Theater Experience, or ETX, auditorium at its multiplex in downtown Toronto. According to its Web site, "ETX features a 20% larger floor-to-ceiling screen, 11-channel surround sound with 57,000 watts of power, and 8.8 million pixels providing [four times] the resolution of HD." A company release states that it hopes to expand ETX to other locations "in Canada and beyond." ETX tickets cost CDN\$2.00 more than standard tickets.

And in the Netherlands, **CineMec**, an eight-screen complex in Ede, has launched CineMec XL, a 1,050-seat theater with a 33x59 foot (10x18 meter) screen, two Christie CP2000XB 3D-capable projectors, and a 20,000-watt QSC sound system. Unlike its American counterparts, which are showing only Hollywood titles, the Dutch theater is also showing films created for the giant screen, including 3D Entertainment's *Dolphins and Whales 3D*, *Ocean Wonderland 3D*, and *Sharks 3D*.

### Foster hints at DMR titles

At **Comic Con**, the annual conference for fans of comic books and other popular culture, held in July in San Diego,

**Imax Corporation's Greg Foster** named several coming films as potential DMR candidates for 2010 and beyond. They included Disney's long-awaited sequel, *Tron Legacy*; Zack Snyder's *Guardians of Ga'hoole*, an animated fantasy based on the books by Kathryn Lasky, expected in September 2010; **Dreamworks'** *Oobermind*, an animated spoof of superhero movies starring the voice of Brad Pitt, due in November 2010; **Sony's** *Spider-Man 4* (May 2011), a relatively sure bet, since the last two eps played in IMAX theaters; and Guillermo del Toro's *The Hobbit*, set for December 2011. According to blogger **Katey Rich** at **CinemaBlend.com**, the last "probably got the biggest gasp from the crowd."

### McMinnville to add water park

The **Evergreen Aviation and Space Museum** in McMinnville, OR, is planning to add an indoor water park and a 90-room resort lodge to its facilities, which include 120,000 square feet (11,200 square meters) of exhibit space and a 234-seat IMAX SR theater. Operated by Evergreen International Aviation, a privately held aviation services company, the museum is home to Howard Hughes' famous H-4 Hercules, better known as the "Spruce Goose." The museum receives about 425,000 visitors a year.

The most distinctive feature of the 50,000-square-foot (46,500-square-meter) water park will be a real Boeing 747 jet mounted on its roof. Evergreen president **Brian Bauer** told *The Oregonian*, "Visitors will be able to slide out of a real 747 aircraft into the pool."

### Attempted robbery in Reading, PA

In August, a man was arrested in Reading, PA, for attempting to rob the **R/C Reading Movies 11 & IMAX** multiplex by pretending to have a gun. Javier Perez, 25, was charged with attempted robbery after he allegedly approached the theater box office with a paper bag on his hand and demanded money. When the cashier screamed, the would-be robber ran away. About two hours later, using surveillance cameras, police found Perez and arrested him.

## Worldwide LF Theater Inventory

As of September 1, 2009

C = Commercial Standalone

CT = Theme Park

CM = Multiplex

I = Institutional

### By Format and Operator Type

		C	CM	CT	I	Total
Africa	8/70				1	1
	15/70		2		1	3
	Total		2		2	4
Asia/Pac	D		6			6
	8/70	3		4	20	27
	10/70			2	18	20
	15/70	11	19	2	25	57
	Total	14	25	8	63	110
Europe	D		5			5
	8/70	3	5	4	10	22
	15/70	7	20	5	12	44
	Total	10	30	9	22	71
Middle East	D		1			1
	8/70		1			1
	10/70				1	1
	15/70		5		2	7
	Total		7		3	10
North America	D		88			88
	8/70	6	5	1	25	37
	15/70	26	70	3	89	188
	Total	32	163	4	114	313
South America	8/70				1	1
	15/70	1	3		1	5
	Total	1	3		2	6
World	D	1	103			104
	8/70	12	11	9	57	89
	10/70			2	19	21
	15/70	45	118	10	130	303

### By 2D / 3D

	2D	3D	Total
Africa	3	1	4
Asia/Pac	67	46	113
Europe	31	40	71
ME	2	8	10
NA	104	209	313
SA	2	4	6
Total	209	308	517

### By Screen

	Dome	Flat	Conv.	Total
Africa	1	3		4
Asia/Pac	48	65		113
Europe	13	55	3	71
ME	2	8		10
NA	53	258	2	313
SA	2	4		6
Total	119	393	5	517



# Bookings: September 2009 by Film

## 960 bookings of 92 films in 396 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 29.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
3DSun	Washington NASM	3/14/09	3/13/10	Bogota PA		9/18/09	10/09	Los Angeles NA		9/18/09	10/09
AEK	Copenhagen	2/9/09	2/8/10	Brooklyn SB Reg		9/18/09	10/09	Los Angeles UC AMC		9/18/09	10/09
AfricAdv	Chattanooga	7/1/09	11/5/09	Budapest CC		9/18/09	10/09	Menlyn		9/18/09	10/09
	Fort Lauderdale	1/18/08	12/31/09	Buenos Aires NA		9/18/09	10/09	Mesa DT I		9/18/09	10/09
	Prague CC	7/1/09	12/31/09	Buford Reg		9/18/09	10/09	Mesquite AMC		9/18/09	10/09
	Quebec	6/16/08	9/30/09	Burbank AMC		9/18/09	10/09	Methuen AMC		9/18/09	10/09
AIWC	San Diego RHF	6/09	9/09	Calgary Cpx		9/18/09	10/09	Mexico City Per Cpl		9/18/09	10/09
Alamo	San Antonio 2D			Camarillo Reg		9/18/09	10/09	Mexico City Uni Cpl		9/18/09	10/09
AlienAdv	Shanghai STM 3D	6/15/09	6/14/10	Charlotte Reg		9/18/09	10/09	Midlothian Reg		9/18/09	10/09
Alps	Chandigarh	10/1/08	9/30/09	Cherry Hill AMC		9/18/09	10/09	Morrow AMC		9/18/09	10/09
	Detroit SC	8/12/09		Chicago Imx		9/18/09	10/09	Moscow NA		9/18/09	10/09
	Fort Worth	8/8/09	8/7/10	City of Industry AMC		9/18/09	10/09	Moscow Nes		9/18/09	10/09
	Jersey City	6/15/09	6/15/10	Columbia AMC		9/18/09	10/09	Mumbai		9/18/09	10/09
	Madrid	9/15/08	9/14/09	Columbus AMC		9/18/09	10/09	Nashville Reg		9/18/09	10/09
	Shreveport	9/5/09		Concord AMC		9/18/09	10/09	Natick JF		9/18/09	10/09
	Sioux Falls	6/1/09	5/31/10	Covina AMC		9/18/09	10/09	National City AMC		9/18/09	10/09
	Sydney WBS	6/24/09		Cupertino AMC		9/18/09	10/09	New Brunswick AMC		9/18/09	10/09
	Tijuana	8/1/08	9/1/09	Curitiba		9/18/09	10/09	New York 34 AMC		9/18/09	10/09
	Toronto OSC	12/15/08	9/30/09	Dallas Cmk		9/18/09	10/09	New York Emp AMC		9/18/09	10/09
Amazon	Sioux Falls	6/1/09	5/31/10	Danvers AMC		9/18/09	10/09	New York LS AMC		9/18/09	10/09
	Spokane	8/21/09		Dearborn		9/18/09	10/09	Newport AMC		9/18/09	10/09
Animalop	Columbus COSI	9/17/09	6/17/10	Deer Park Reg		9/18/09	10/09	Olathe AMC		9/18/09	10/09
	Detroit SC	3/14/09	3/13/10	Denver CC Reg		9/18/09	10/09	Ontario Reg		9/18/09	10/09
	Harrisburg	9/8/09		Dublin Reg		9/18/09	10/09	Orange Park AMC		9/18/09	10/09
	Houston MNS	8/10/09	12/18/10	Durban		9/18/09	10/09	Orlando WL Reg		9/18/09	10/09
	Killeen	5/1/09	4/30/10	Edmonton Cpx		9/18/09	10/09	Osaka 109		9/18/09	10/09
	Lubbock	11/14/08	11/3/09	El Dorado Hills Reg		9/18/09	10/09	Phoenix AMC		9/18/09	10/09
	Lucerne	6/1/09	5/31/10	Emeryville AMC		9/18/09	10/09	Poznan CC		9/18/09	10/09
	Mexico City Pap	4/10/09	12/10/09	Escondido Reg		9/18/09	10/09	Prague CC		9/18/09	10/09
	Mobile	9/5/09	1/3/10	Fairfield Reg		9/18/09	10/09	Quebec		9/18/09	10/09
	Norwalk	6/19/09	11/19/09	Fitchburg Ker		9/18/09	10/09	Reading JF		9/18/09	10/09
	Parker	2/7/09	2/6/10	Fort Lauderdale		9/18/09	10/09	Reading RCT		9/18/09	10/09
	Seattle PSC 1	5/29/09	9/15/09	Fort Myers Reg		9/18/09	10/09	Saco Zya		9/18/09	10/09
	Shreveport	9/13/08	9/13/09	Frisco AMC		9/18/09	10/09	Sacramento Imx		9/18/09	10/09
	Tampa MOSI	12/5/08	10/09	Garland AMC		9/18/09	10/09	Saint Paul AMC		9/18/09	10/09
	Tijuana	4/1/09	10/31/09	Gloucester Cpx		9/18/09	10/09	Saint Petersburg NA		9/18/09	10/09
ATSOT	Los Angeles CSC	9/1/09	12/31/09	Grand Rapids Cel		9/18/09	10/09	San Antonio San		9/18/09	10/09
Bears	Dwingello	12/08	12/09	Greenwich Ode		9/18/09	10/09	San Diego AMC		9/18/09	10/09
Beavers	Pittsburgh CSC	7/22/09		Halifax		9/18/09	10/09	San Diego Reg		9/18/09	10/09
	Vancouver TWS	5/1/09	12/31/09	Hamilton AMC		9/18/09	10/09	San Francisco AMC		9/18/09	10/09
BP	Taipei AM	3/29/09	9/30/09	Harahan AMC		9/18/09	10/09	San Jose AMC		9/18/09	10/09
Bugs	Fort Worth	6/1/09	11/30/09	Henderson Reg		9/18/09	10/09	Santa Clara AMC		9/18/09	10/09
	Melbourne MV	4/27/09	6/5/10	Highlands Ranch AMC		9/18/09	10/09	Sao Paulo		9/18/09	10/09
	Portland OMSI	7/3/09	12/29/09	Homestead AMC		9/18/09	10/09	Seattle PSC 2		9/18/09	10/09
	Poznan CC	9/21/07		Honolulu Reg		9/18/09	10/09	Seattle TP Reg		9/18/09	10/09
	Richmond SMV	9/26/09	2/12/10	Hooksett Zya		9/18/09	10/09	Shobu 109		9/18/09	10/09
	Salt Lake City CP	6/19/09	12/19/09	Houston GP AMC		9/18/09	10/09	Simi Valley Reg		9/18/09	10/09
	Sofia CC	9/21/07		Houston Reg		9/18/09	10/09	Sofia CC		9/18/09	10/09
	Tijuana	10/30/06		Independence AMC		9/18/09	10/09	South Barrington AMC		9/18/09	10/09
CDS	Bogota PA	9/18/09	11/30/09	Indianapolis Ker I		9/18/09	10/09	South Gate Reg		9/18/09	10/09
	San Jose Tech	6/1/09	10/1/09	Irvine Reg		9/18/09	10/09	South Miami AMC		9/18/09	10/09
CRA	Columbus GA	9/4/09	1/3/10	Istanbul AFM		9/18/09	10/09	Sterling Heights AMC		9/18/09	10/09
	Dallas MNS	3/7/09	9/24/09	Jacksonville AMC		9/18/09	10/09	Stockton Reg		9/18/09	10/09
	Dayton	6/6/09	9/9/09	Juarez Cpl		9/18/09	10/09	Stony Brook AMC		9/18/09	10/09
	Parker	6/6/09	11/6/09	Kansas City AMC		9/18/09	10/09	Sugar Land AMC		9/18/09	10/09
	Richmond SMV	6/26/09	9/25/09	Katowice CC		9/18/09	10/09	Tallahassee AMC		9/18/09	10/09
	Saint Augustine	4/13/09	11/30/09	Kawasaki 109		9/18/09	10/09	Tampa AMC		9/18/09	10/09
	Sioux Falls	6/1/09	5/31/10	Kennesaw AMC		9/18/09	10/09	Tigard Reg		9/18/09	10/09
CWACOM	Albany NY Reg	9/18/09	10/09	Kent AMC		9/18/09	10/09	Toluca Cpl		9/18/09	10/09
	Alexandria AMC	9/18/09	10/09	King of Prussia Reg		9/18/09	10/09	Torrance AMC		9/18/09	10/09
	Aliso Viejo Reg	9/18/09	10/09	Knoxville Reg		9/18/09	10/09	Tukwila AMC		9/18/09	10/09
	Altamonte AMC	9/18/09	10/09	Krakow CC		9/18/09	10/09	Virginia Beach AMC		9/18/09	10/09
	Ankara AFM	9/18/09	10/09	Kuwait 360		9/18/09	10/09	Warsaw CC		9/18/09	10/09
	Apple Valley Imx	9/18/09	10/09	Lacey Reg		9/18/09	10/09	West Nyack Imx		9/18/09	10/09
	Arcadia AMC	9/18/09	10/09	Las Vegas RR Reg		9/18/09	10/09	Westminster Orc AMC		9/18/09	10/09
	Atlantic City	9/18/09	10/09	Las Vegas SA Reg		9/18/09	10/09	Westminster Pro AMC		9/18/09	10/09
	Augusta Reg	9/18/09	10/09	Little Rock DT		9/18/09	10/09	Wimbledon Ode		9/18/09	10/09
	Aventura AMC	9/18/09	10/09	Lodz CC		9/18/09	10/09	Woodbridge AMC		9/18/09	10/09
	Baltimore AMC	9/18/09	10/09	London BFI		9/18/09	10/09	Woodbridge Cpx		9/18/09	10/09
	Bellevue LSC	9/18/09	10/09	Long Beach Reg		9/18/09	10/09	Woodland Hills AMC		9/18/09	10/09
	Bensalem AMC	9/18/09	10/09	Los Angeles CC AMC		9/18/09	10/09	Cyberwor	Ahmedabad	1/6/09	12/13/09

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
<b>D&amp;W3D</b>	Hong Kong BEA	11/6/08	11/5/09	<b>FON</b>	Jersey City	5/30/09	1/31/10	<b>Des Moines</b>	Danvers AMC	7/29/09	9/09
	Amneville	6/1/09	12/31/09		Shijiazhuang	4/1/09	10/31/09		Dearborn	7/29/09	9/09
	Berlin CS	3/13/08	12/31/09		Sudbury	3/11/09	2/10		Deer Park Reg	7/29/09	9/09
	Boston NEA	2/15/08	12/31/09	<b>FSOS</b>	Shari				Denver CC Reg	7/29/09	9/09
	Copenhagen	4/3/09	12/09		Budapest CC	9/18/08	9/17/09		<b>Des Moines</b>	7/29/09	
	Galveston	3/13/09	12/31/09	<b>Galapago</b>	Guayaquil	11/16/06	11/15/09		Dubai IBSM	7/15/09	9/09
	Lehi	5/22/09	12/31/09		Grand Canyon DCI	11/1/99	12/09		Dublin Reg	7/29/09	9/09
	Nuremberg	3/13/08	12/31/09	<b>GC</b>	Albuquerque	3/15/09	9/15/10		Edmonton Cpx	7/29/09	9/09
	Paris Geo	6/10/09	12/31/09		Amneville	6/30/09	6/29/10		El Dorado Hills Reg	7/29/09	9/09
	Prague CC	3/19/09	12/31/09	<b>GCA</b>	Columbus COSI	5/30/09	12/31/09		Emeryville AMC	7/29/09	9/09
<b>D&amp;W3D-D</b>	<b>Sacramento Imx</b>	9/2/09			Fort Worth	3/4/09	2/10		Escondido Reg	7/29/09	9/09
	<b>San Antonio 3D</b>	8/14/09	12/31/09		Kansas City Sci	6/3/09	5/30/10	<b>Evansville Sho</b>	<b>Evansville Sho</b>	7/29/09	
	<b>Singapore DC</b>	4/1/09	9/30/09		Memphis Pink	3/23/09	11/09		Fairfield Reg	7/29/09	9/09
	Virginia Beach AMSC	6/1/09	12/31/09		Mexico City Pap	2/15/09	9/30/10		Fitchburg Ker	7/29/09	9/09
	Paris Geo	6/10/09			Spokane	4/24/09	4/23/10		Fort Lauderdale	7/29/09	9/09
	<b>Albuquerque</b>	9/1/09	3/31/10		Stockholm	5/15/09	5/14/10		Fort Myers Reg	7/29/09	9/09
	Apple Valley Imx	2/1/09	11/30/09		Taipei AM	9/28/08	9/27/09		<b>Fresno Reg</b>	8/5/09	
	Barcelona	3/15/08	1/1/10		<b>Victoria DCI</b>	7/29/09			Garden City	7/29/09	9/09
	Berlin CS	6/15/09	12/30/09	<b>GreatNor</b>	Saint Felicien	5/1/09	5/1/10		Garland AMC	7/29/09	9/09
	Birmingham UK	10/24/08	1/1/10		<b>Hutchinson</b>	9/09	12/09		Glasgow	7/15/09	9/09
	Bradford	5/25/08	1/1/10		Winnipeg	5/1/09	4/30/10		Gloucester Cpx	7/29/09	9/09
<b>DinoAliv</b>	Calgary TWS	4/1/09	4/1/10	<b>HaunCast</b>	Berlin CS	4/5/01			Grand Blanc NCG	7/29/09	9/09
	<b>Galveston</b>	6/15/09	3/31/10		Madrid	6/12/02			Grand Rapids Cel	7/29/09	9/09
	Garza Garcia	1/5/09	9/30/09		Melbourne MV	4/09			Graz CX	7/15/09	9/09
	Guayaquil	2/15/09	12/31/09		Moscow Nes	1/1/04		<b>Greenwich Ode</b>	<b>Greenwich Ode</b>	7/15/09	9/09
	<b>Indianapolis Imx</b>	2/1/09	12/31/09		Sydney WBS	4/09			Greenwich Ode	7/29/09	9/09
	Kansas City Sci	5/1/09	9/30/09	<b>HCBTD</b>	San Simeon DCI	8/17/96			Guadalajara Cpl	7/15/09	9/09
	Little Rock AEC	7/1/09	1/31/10		Calgary TWS	2/1/09	1/31/10		Guayaquil	7/15/09	9/09
	London SM	5/25/07	12/31/09	<b>HOTB</b>	Dallas MNS	3/7/09	9/24/10		Halifax	7/29/09	9/09
	Madrid	3/15/08	12/31/09		Erie	3/15/09	1/15/10		Hamilton AMC	7/29/09	9/09
	Mexicali	5/22/09	12/31/09		Hague	6/15/07	9/30/09		Hampton	7/29/09	9/09
	Myrtle Beach DCI	3/20/09	12/31/09		Sioux Falls	1/24/09	5/22/10		Harahan AMC	7/29/09	9/09
	New Orleans	4/1/09	12/31/09	<b>HPHBP</b>	Toronto OP	5/16/09	11/3/09		Harrisburg	7/29/09	9/09
	Reno Fleisch	9/1/09	3/1/10		Albany NY Reg	7/29/09	9/09		Henderson Reg	7/29/09	9/09
<b>Dolphins</b>	Rochester MSC	9/15/08	9/1/09		Alexandria AMC	7/29/09	9/09		Highlands Ranch AMC	7/29/09	9/09
	Shreveport	6/15/09	2/1/10		Aliso Viejo Reg	7/29/09	9/09		Homestead AMC	7/29/09	9/09
	Sioux Falls	6/1/09	5/1/10		Altamonte AMC	7/29/09	9/09		<b>Hong Kong BEA</b>	7/15/09	9/09
	Spokane	3/5/09	10/31/09		Amsterdam PN	7/15/09	9/09		Honolulu Reg	7/29/09	9/09
	Sydney WBS	8/21/09	3/31/10		Anaheim	7/29/09	9/09		Hooksett Zya	7/29/09	9/09
	Tallahassee	6/1/09	2/1/10		Ankara AFM	7/15/09	9/09		Houston GP AMC	7/29/09	9/09
	Tijuana	6/1/09	12/31/09		Apple Valley Imx	7/29/09	9/09		Houston Reg	7/29/09	9/09
	<b>Richmond SMV</b>	6/6/09	9/25/09		Arcadia AMC	7/29/09	9/09		Hyderabad	7/15/09	9/09
	Sioux Falls	6/1/09	5/31/10		Atlantic City	7/29/09	9/09		Ilsan CGV	7/15/09	9/09
	<b>DS3D</b>	6/19/09	11/19/09		Auckland Sky	7/15/09	9/09		Independence AMC	7/29/09	9/09
<b>ELS</b>	Nuremberg	11/15/07	11/14/09		Augusta Reg	7/29/09	9/09	<b>Indianapolis Ker</b>	Indianapolis Ker	7/29/09	9/09
	Poitiers Imax 3D	2/1/07	1/31/10		Austin	7/29/09	9/09		Irvine Reg	7/29/09	9/09
	Washington NMNH	9/26/08	10/31/09		Aventura AMC	7/29/09	9/09		Istanbul AFM	7/15/09	9/09
	<b>Tampa MOSI</b>	7/10/09	9/09		Baltimore AMC	7/29/09	9/09		Jacksonville AMC	7/29/09	9/09
	Al Khobar	10/1/08	9/30/09		Baltimore MSC	7/29/09	9/09		Juarez Cpl	7/15/09	9/09
	Columbus GA	4/20/09	9/3/09		Bangkok	7/15/09	9/09		Kansas City AMC	7/29/09	9/09
	Madrid	7/1/08	12/31/09		Barakaldo Yel	7/15/09	9/09		Kawasaki 109	7/15/09	9/09
	Sioux Falls	6/1/09	5/31/10		<b>Batavia GQT</b>	7/29/09			Kennesaw AMC	7/29/09	9/09
	Taipei AM	4/4/09	9/27/09		Beijing CFM	7/15/09	9/09		Kent AMC	7/29/09	9/09
	McMinnville	6/1/09	9/1/09		Beijing UME	7/15/09	9/09		Kiev KT	7/15/09	9/09
<b>Extreme</b>	Chantilly	12/10/04	10/15/09		Beijing Wan	7/15/09	9/09	<b>King of Prussia Reg</b>	King of Prussia Reg	7/29/09	9/09
	Corpus Christi	2/3/05	10/31/09		Bellevue LSC	7/29/09	9/09		Knoxville Reg	7/29/09	9/09
	Dayton	12/3/04	10/15/09		Bensalem AMC	7/29/09	9/09		Kolkata Aer	7/15/09	9/09
	McMinnville	3/21/07	10/09		Berlin CS	7/15/09	9/09		<b>Kwangju CGV</b>	7/15/09	9/09
	Pensacola	4/10/07	10/09		Birmingham UK	7/15/09	9/09		Lacey Reg	7/29/09	9/09
	Salt Lake City CP	6/5/09	9/5/09		<b>Boise Reg</b>	8/5/09			Langley Cpx	7/29/09	9/09
	Sioux Falls	5/23/09	10/2/09		<b>Bradford</b>	7/15/09	9/09		<b>Lansing Cel</b>	7/29/09	
	Washington NASM	3/11/05	10/09		Brooklyn SB Reg	7/29/09	9/09		Las Vegas Bre	7/29/09	9/09
	Amneville	11/1/08	10/31/09		Buenos Aires NA	7/29/09	9/09		Las Vegas RR Reg	7/29/09	9/09
	Berlin CS	12/1/08	11/30/09		Buford Reg	7/29/09	9/09		Las Vegas SA Reg	7/29/09	9/09
<b>FMTTM</b>	<b>Bogota PA</b>	8/14/09	11/13/09		Burbank AMC	7/29/09	9/09	<b>Lincolnshire Reg</b>	<b>Lincolnshire Reg</b>	8/5/09	
	Budapest CC	5/7/09	12/09		Calgary Cpx	7/29/09	9/09		Little Rock DT	7/29/09	9/09
	Calgary TWS	11/8/08	11/7/09		Camarillo Reg	7/29/09	9/09		London BFI	7/15/09	9/09
	Edmonton TWS	6/22/09	10/9/09		Changchun Wan	7/15/09	9/09		Long Beach Reg	7/29/09	9/09
	<b>Galveston</b>	6/17/09	10/12/09		Changsha Wan	7/15/09	9/09		Los Angeles CC AMC	7/29/09	9/09
	Garden City	8/8/08	9/09		Charlotte Reg	7/29/09	9/09		Los Angeles NA	7/29/09	9/09
	Glasgow	5/1/09	4/10		Cherry Hill AMC	7/29/09	9/09		Los Angeles UC AMC	7/29/09	9/09
	Guayaquil	2/13/09	2/10		Chicago Imx	7/29/09	9/09		<b>Louisville NA</b>	7/29/09	
	<b>Kansas City Sci</b>	9/6/08	9/17/09		Chicago MSI	7/15/09	9/09		Malaga Yel	7/15/09	9/09
	Kuwait SCK	10/1/08	9/30/09		<b>Cincinnati NA</b>	7/29/09			Manchester NA	7/29/09	9/09
<b>Everest</b>	Lodz CC	10/30/08	9/30/09		City of Industry AMC	7/29/09	9/09	<b>Manchester Ode</b>	<b>Manchester Ode</b>	7/15/09	9/09
	London BFI	10/3/08	12/4/09		Col Springs Cmk	7/29/09	9/09		Manchester Ode	7/29/09	9/09
	Louisville NA	8/15/08			Columbia AMC	7/29/09	9/09		Manila CC SM	7/15/09	9/09
	Lucerne	12/1/08	11/30/09		Columbus AMC	7/29/09	9/09		<b>Manila NE SM</b>	7/15/09	9/09
	<b>Oklahoma City</b>	11/6/08	11/09		Concord AMC	7/29/09	9/09		Melbourne HCL	7/15/09	9/09
	Prague CC	1/8/09	1/7/10		<b>Council Bluffs Ker</b>	7/29/09			Melbourne MV	7/29/09	9/09
	Scheneclady	7/1/09	6/30/10		Cuernavaca Cmx	7/15/09	9/09		<b>Mesa DT</b>	7/29/09	
	Speyer Imax	12/18/08	12/17/09		Cupertino AMC	7/29/09	9/09		Mesquite AMC	7/29/09	9/09
	Sudbury	7/1/09	10/1/09		Dallas Cmk	7/29/09	9/09		<b>Methuen AMC</b>	7/29/09	

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
Mexico City Per Cpl		7/15/09	9/09	Virginia Beach AMC		7/29/09	9/09	NASCAR	Daytona Beach	4/15/04	
Mexico City Uni Cpl		7/15/09	9/09	Washington NMNH		7/29/09	9/09	Mobile		9/5/09	1/10
Midlothian Reg		7/29/09	9/09	West Nyack Imx		7/29/09	9/09	Raleigh		5/30/09	
Mississauga Cpx		7/29/09	9/09	West Palm Beach Muv		7/29/09		NATM2	Davenport	8/5/09	
Monterrey Cpl		7/15/09	9/09	Westminster Orc AMC		7/29/09	9/09	Syracuse		7/22/09	
Montreal Cpx		7/29/09	9/09	Westminster Pro AMC		7/29/09	9/09	Tampa MOSI		6/26/09	
Morrow AMC		7/29/09	9/09	White Plains NA		7/29/09		ND	New Delhi ICC		
Moscow NA		7/15/09	9/09	Williamsville Reg		8/5/09		Niagara	Niagara Can DCI	7/1/86	
Moscow Nes		7/15/09	9/09	Wimbledon Ode		7/15/09	9/09		Niagara NY DCI	5/1/07	
Mumbai		7/15/09	9/09	Wimbledon Ode		7/29/09	9/09	OMATS	Seattle PSC 2	9/18/09	12/31/09
Nashville Reg		7/29/09	9/09	Woodbridge AMC		7/29/09	9/09	OO	Nanchang	2/09	9/09
Natick JF		7/29/09	9/09	Woodbridge Cpx		7/29/09	9/09		San Diego NHM	3/31/01	12/09
National City AMC		7/29/09	9/09	Woodland Hills AMC		7/29/09	9/09		Shijiazhuang	2/1/08	2/1/10
New Rochelle Reg		7/29/09	9/09	Woodridge Cmk		7/29/09	9/09		Victoria DCI	1/16/09	9/09
New York 34 AMC		7/29/09	9/09	Ypsilanti NA		7/29/09		OW3D	Katowice CC	1/15/09	12/31/09
New York Emp AMC		7/29/09	9/09	Calgary TWS		1/09	12/09		Moscow Nes	1/1/09	9/30/09
New York LS AMC		7/15/09	9/09	Kuwait SCK		1/09	12/09		Sofia CC	5/22/09	12/31/09
Newport AMC		7/29/09	9/09	Schenectady		8/1/09	7/31/10	Ozarks	Branson	1/93	12/09
Noblesville GQT		7/29/09		Riccione		3/8/08	3/1/10	Pulse	Los Angeles CSC	9/4/09	
Olathe AMC		7/29/09	9/09	Mobile		6/8/09	9/7/09	RATW	Reno Fleisch	6/1/09	12/31/09
Ontario Reg		8/5/09		Richmond SMV		9/26/09	2/12/10		Sioux Falls	6/1/09	5/1/10
Orange Park AMC		7/29/09	9/09	Shakopee		5/12/09	11/1/09		Victoria DCI	9/18/09	12/31/09
Orlando P Reg		8/5/09		Sioux Falls		6/1/09	5/31/10	Rheged	Penrith	7/1/00	
Orlando WL Reg		7/29/09	9/09	AI Khobar		4/24/09	4/23/10	Roar	Nanchang	4/1/09	10/31/09
Osaka 109		7/15/09	9/09	Bradford		9/1/09	3/30/11		Regina	10/10/08	10/10/09
Oviedo Yel		7/15/09	9/09	Dearborn		1/21/09	1/1/10	ROF	Melbourne MV	8/19/09	
Paris Gau		7/15/09	9/09	Dubai IBSM		8/21/09	2/21/10	SC	Shreveport	1/2/09	12/31/09
Perth HCL		7/15/09	9/09	Durban		5/15/09	12/1/09	SeaMonst	Athens Eug	11/1/08	10/31/09
Philadelphia		7/29/09	9/09	Gatineau		9/25/09	12/25/09		Barcelona	10/6/08	10/6/09
Phoenix AMC		7/29/09	9/09	Houston MNS		7/1/09	9/1/09		Baton Rouge	3/1/09	2/28/10
Portage GQT		7/29/09	9/09	Jakarta		4/20/09			Birmingham UK	12/07	12/09
Prague CC		7/15/09	9/09	Kuwait SCK		3/26/09			Budapest CC	12/08	12/09
Raleigh		7/29/09	9/09	Toronto OSC		2/7/09	11/1/09		Charleston WV	7/9/09	11/9/09
Reading JF		7/29/09	9/09	Vancouver TWS		9/18/09	2/28/10		Denver MNS	9/18/09	
Reading RCT		7/29/09	9/09	Victoria DCI		5/1/09			Hague	6/29/09	12/14/09
Richmond Cpx		7/29/09	9/09	Dongguan Wan		12/28/08	12/31/09		Harrisburg	4/1/09	12/31/09
Rochester Cmk		7/29/09	9/09	Raleigh		9/4/09			Kuwait SCK	12/7/08	11/09
Saco Zya		7/29/09	9/09	Mobile		6/8/09	9/7/09		Leon Exp	6/1/09	11/30/09
Sacramento Imx		7/29/09		Sioux Falls		6/1/09	5/31/10		Lodz CC	4/17/09	9/30/09
Saint Augustine		7/29/09	9/09	Loch Lomond		7/24/02			London BFI	12/07	10/09
Saint Louis Weh		7/29/09	9/09	Ahmedabad		5/25/09	5/24/10		London SM	10/26/07	10/20/09
Saint Paul AMC		7/29/09	9/09	Hong Kong BEA		11/6/08	11/5/09		Louisville SC	5/23/09	1/2/10
Saint Petersburg Muv		8/5/09		KSC 2		9/23/05			Lubbock	1/23/09	1/23/10
Saint Petersburg NA		7/15/09	9/09	Nanjing YSTC		12/15/08	12/14/09		Madrid	10/16/08	10/16/09
San Antonio San		7/29/09	9/09	Toulouse		2/5/09	1/4/10		Milwaukee	1/9/09	10/1/09
San Diego AMC		7/29/09	9/09	Guayaquil		3/1/09	3/1/10		Poznan CC	4/17/09	9/30/09
San Diego Reg		7/29/09	9/09	Chantilly		1/30/09	9/30/09		Saint Louis SC	4/1/09	3/10
San Francisco AMC		7/15/09	9/09	McMinnville		10/1/08	9/12/10		San Antonio 3D	8/13/09	
San Jose AMC		7/29/09	9/09	Pensacola		11/8/96			Singapore SC	2/28/09	2/10
Sandy		7/29/09		Detroit SC		7/31/08	7/31/10		Sofia CC	12/08	12/09
Santa Clara AMC		7/29/09	9/09	Duluth		2/09	2/10		Sudbury	2/28/09	9/30/09
Sao Paulo		7/15/09	9/09	Gatineau		6/6/08		Sharks3D	Tijuana	2/7/09	10/31/09
Seattle PSC 2		7/29/09	9/09	Pittsburgh CSC		8/26/09			Alamogordo	1/1/09	12/31/09
Seattle TP Reg		7/29/09	9/09	Toronto OSC		5/9/08			Galveston	6/1/09	12/31/09
Seoul CGV		7/15/09	9/09	Chandigarh		10/1/08	9/30/09		Hampton	9/11/09	12/31/09
Seoul Wanh CGV		7/15/09	9/09	Dayton		6/6/09	9/9/09		Hartberg	3/5/09	12/31/09
Shanghai PC		7/15/09	9/09	Seattle PSC 1		10/1/08	9/15/09		Houston MNS	3/13/09	12/31/09
Shobu 109		7/15/09	9/09	Barcelona		1/1/08	1/1/10		Madrid	7/1/09	12/31/09
Simi Valley Reg		7/29/09	9/09	Bradford		2/17/09	2/15/10		Monterey CA	1/5/09	12/31/09
South Barrington AMC		7/29/09	9/09	Buenos Aires NA		2/15/09	12/31/09		Orlando SC	9/19/09	12/31/09
South Gate Reg		7/29/09	9/09	Gatineau		2/1/09	12/31/09		Phoenix ASC	6/1/09	12/31/09
South Miami AMC		7/29/09	9/09	Houston MNS		9/1/09	5/1/10		Richmond SMV	6/26/09	11/1/09
Sterling Heights AMC		7/29/09	9/09	Madrid		1/1/08	1/1/10		Virginia Beach AMSC	7/1/09	12/31/09
Stockton Reg		7/29/09	9/09	Myrtle Beach DCI		3/20/09	12/31/09	SI	Harbin	12/15/08	12/14/09
Stony Brook AMC		7/29/09	9/09	Raleigh		3/6/09	11/1/09	SM3	West Palm Beach Muv	9/14/07	9/22
Sugar Land AMC		7/29/09	9/09	Regina		3/15/09	11/1/09	Solarmax	Hastings		10/09
Suzhou SCAC		7/15/09	9/09	Sioux Falls		6/1/09	5/1/10	SpaceSta	Guangdong	10/1/08	9/30/09
Sydney HCL		7/15/09	9/09	Sydney WBS		8/4/09	3/31/10		Saint Petersburg NA	9/5/08	9/4/09
Sydney WBS		7/15/09	9/09	Tijuana		7/20/09	12/31/09		Taipei AM	7/1/09	12/31/09
Taipei WVC		7/15/09	9/09	Winnipeg		9/11/09	9/15/10	StarTrek	Aliso Viejo Reg	9/4/09	9/09
Tampa AMC		7/29/09	9/09	Albuquerque		9/1/09	3/31/10		Altamonte AMC	9/4/09	9/09
Tampa Cha		7/29/09	9/09	Bogota Mal		9/1/08	9/1/09		Augusta Reg	9/4/09	9/09
Tarentum Cmk		7/29/09	9/09	Columbus COSI		3/1/09	9/1/09		Aventura AMC	9/4/09	9/09
Tigard Reg		7/29/09	9/09	Hastings			10/09		Batavia GQT	9/4/09	9/09
Toluca Cpl		7/15/09	9/09	Memphis Pink		11/15/08	11/13/09		Bensalem AMC	9/4/09	9/09
Tomball San		7/29/09	9/09	Mobile		6/17/09			Birmingham UK	9/4/09	9/09
Toronto Cpx		7/29/09	9/09	Raleigh		3/6/09			Boise Reg	9/4/09	9/09
Torrance AMC		7/29/09	9/09	San Jose Tech		4/27/09	10/31/09		Boston NEA	9/4/09	9/09
Torreon Mar		7/15/09	9/09	Valencia Reg		6/19/09	12/31/09		Brooklyn SB Reg	9/4/09	9/09
Tukwila AMC		7/29/09	9/09	Boston MOS		5/22/09	2/10		Camarillo Reg	9/4/09	9/09
Tulsa Cmk		7/29/09	9/09	Hyderabad		4/17/09	10/09		Charlotte Reg	9/4/09	9/09
Veracruz Cpl		7/15/09	9/09	McMinnville		9/1/09	12/31/09		Chattanooga	9/4/09	9/09
Vienna CX		7/15/09	9/09	Saint Louis SC		9/25/09	12/31/09		Cincinnati NA	9/4/09	9/09



Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	Colleyville	9/4/09	9/09		Colleyville	7/1/09	9/09		Mesa DT	8/21/09	9/09
	Columbus AMC	9/4/09	9/09		Davenport	8/14/09			Mesquite AMC	8/19/09	9/09
	Deer Park Reg	9/4/09	9/09		Greenwich Ode	6/26/09	9/09		Methuen AMC	8/19/09	9/09
	Detroit SC	9/4/09	9/09		Manchester Ode	6/26/09	9/09		Midlothian Reg	8/19/09	9/09
	El Dorado Hills Reg	9/4/09	9/09		Melbourne MV	6/26/09	9/09		Montreal SC	4/28/09	
	Emeryville AMC	9/4/09	9/09		New York Emp AMC	6/24/09	9/09		Morrow AMC	8/19/09	9/09
	Escondido Reg	9/4/09	9/09		Norwalk	8/7/09			Myrtle Beach DCI	3/25/09	9/09
	Fairfield Reg	9/4/09	9/09		Tampa MOSI	7/31/09			New York 34 AMC	8/19/09	9/09
	Fort Myers Reg	9/4/09	9/09		Tempe Imx	8/21/09			New York Emp AMC	8/19/09	9/09
	Fresno Reg	9/4/09	9/09		Wimbledon Ode	6/26/09	9/09		Olathe AMC	8/19/09	9/09
	Garland AMC	9/4/09	9/09		Winnipeg	8/21/09			Omaha Zoo	2/25/09	9/09
	Gatineau	9/4/09	9/09	U23D	Montreal SC	4/28/09	9/13/09		Orange Park AMC	8/19/09	9/09
	Grand Blanc NCG	9/4/09	9/09		Sudbury	5/28/09	9/30/09		Orlando WL Reg	8/19/09	9/09
	Harahan AMC	9/4/09	9/09	U23D-D	Paris Geo	6/10/09			Phoenix AMC	8/19/09	9/09
	Henderson Reg	9/4/09	9/09	UnderSea	Albany NY Reg	8/19/09	9/09		Pittsburgh CSC	2/18/09	9/09
	Homestead AMC	9/4/09	9/09		Alexandria AMC	8/19/09	9/09		Raleigh	2/13/09	9/09
	Honolulu Reg	9/4/09	9/09		Aliso Viejo Reg	8/19/09	9/09		Reading RCT	8/19/09	9/09
	Houston GP AMC	9/4/09	9/09		Altamonte AMC	8/19/09	9/09		Saco Zya	8/26/09	9/09
	Jacksonville AMC	9/4/09	9/09		Apple Valley Imx	2/18/09	9/09		Sacramento Imx	2/13/09	9/09
	Kennesaw AMC	9/4/09	9/09		Arcadia AMC	8/19/09	9/09		Saint Paul AMC	8/18/09	9/09
	Kent AMC	9/4/09	9/09		Atlantic City	2/13/09	9/09		Salt Lake City CP	2/18/09	9/09
	Knoxville Reg	9/4/09	9/09		Augusta Reg	8/19/09	9/09		San Diego AMC	8/19/09	9/09
	KSC 1	9/4/09	9/09		Austin	3/4/09	9/09		San Diego RHF	4/1/09	3/31/10
	Lacey Reg	9/4/09	9/09		Baltimore AMC	8/19/09	9/09		Santa Clara AMC	8/19/09	9/09
	Lansing Cel	9/4/09	9/09		Batavia GQT	8/3/09			Seattle PSC 2	2/18/09	9/09
	Las Vegas Bre	9/4/09	9/09		Bellevue LSC	8/19/09	9/09		Seattle TP Reg	8/19/09	9/09
	Las Vegas RR Reg	9/4/09	9/09		Bensalem AMC	8/19/09	9/09		Simi Valley Reg	8/19/09	9/09
	Las Vegas SA Reg	9/4/09	9/09		Birmingham AL	3/18/09	9/09		South Barrington AMC	8/19/09	9/09
	Lincolnshire Reg	9/4/09	9/09		Boston NEA	2/13/09	9/09		South Gate Reg	8/19/09	9/09
	Los Angeles NA	9/4/09	9/09		Branson	3/6/09			South Miami AMC	8/19/09	9/09
	Los Angeles UC AMC	9/4/09	9/09		Brooklyn SB Reg	8/19/09	9/09		Sterling Heights AMC	8/19/09	9/09
	Mesa DT	9/4/09	9/09		Burbank AMC	8/19/09	9/09		Stockton Reg	8/19/09	9/09
	Mesquite AMC	9/4/09	9/09		Camarillo Reg	8/19/09	9/09		Stony Brook AMC	8/19/09	9/09
	Midlothian Reg	9/4/09	9/09		Charlotte DP	6/10/09			Tampa MOSI	2/13/09	9/09
	Morrow AMC	9/4/09	9/09		Chattanooga	2/13/09	9/09		Tempe Imx	2/13/09	9/09
	Myrtle Beach DCI	9/4/09	9/09		Chicago Imx	2/13/09	9/09		Toronto OSC	4/8/09	
	New Rochelle Reg	9/4/09	9/09		City of Industry AMC	8/19/09	9/09		Torrance AMC	8/19/09	9/09
	Noblesville GQT	9/4/09	9/09		Columbia AMC	8/19/09	9/09		Tukwila AMC	8/19/09	9/09
	Ontario Reg	9/4/09	9/09		Columbus AMC	8/19/09	9/09		Vancouver Imx	2/18/09	9/09
	Orange Park AMC	9/4/09	9/09		Danvers AMC	8/19/09	9/09		Virginia Beach AMSC	2/18/09	9/10/09
	Orlando P Reg	9/4/09	9/09		Davenport	2/18/09	9/09		West Nyack Imx	2/13/09	9/09
	Orlando WL Reg	9/4/09	9/09		Dearborn	2/13/09			Westminster Orc AMC	8/19/09	9/09
	Philadelphia	9/4/09	9/09		Deer Park Reg	8/19/09	9/09		Westminster Pro AMC	8/17/09	9/09
	Phoenix AMC	9/4/09	9/09		El Dorado Hills Reg	8/19/09	9/09		Winnipeg	2/13/09	9/09
	Portage GQT	9/4/09	9/09		Emeryville AMC	8/19/09	9/09		Woodbridge AMC	8/19/09	9/09
	Saco Zya	9/4/09	9/09		Fairfield Reg	8/19/09	9/09		Woodland Hills AMC	8/19/09	9/09
	Saint Louis Weh	9/4/09	9/09		Fort Lauderdale	2/13/09	9/09	VanGogh	Edmonton TWS	5/29/09	9/7/09
	Saint Paul AMC	9/4/09	9/09		Fort Myers Reg	8/19/09	9/09		Hague	2/2/09	2/1/10
	Saint Petersburg Muv	9/4/09	9/09		Frisco AMC	8/19/09	9/09		Kansas City Sci	9/30/09	12/31/09
	San Diego AMC	9/4/09	9/09		Garden City	6/29/09			Melbourne MV	8/13/09	11/15/09
	Sandy	9/4/09	9/09		Garland AMC	8/19/09	9/09		Raleigh	9/18/09	3/14/10
	Santa Clara AMC	9/4/09	9/09		Gatineau	2/27/09			Singapore SC	5/1/09	10/31/09
	Simi Valley Reg	9/4/09	9/09		Glasgow	8/26/09					
	South Gate Reg	9/4/09	9/09		Grand Blanc NCG	7/10/09	9/09	Vulcania	Vulcania	2/22/02	
	Sterling Heights AMC	9/4/09	9/09		Grand Rapids Cel	2/13/09	9/09	WATE	Katoomba	6/1/97	
	Stockton Reg	9/4/09	9/09		Hamilton AMC	8/19/09	9/09	WildOcea	Cathedral City	9/1/09	12/31/09
	Sugar Land AMC	9/4/09	9/09		Harahan AMC	8/19/09	9/09		Denver MNS	6/1/09	3/10
	Tallahassee	9/4/09	9/09		Harrisburg	2/13/09	9/09		Galveston	8/1/09	3/31/10
	Tampa Cha	9/4/09	9/09		Henderson Reg	8/19/09	9/09		Guayaquil	1/15/09	12/31/09
	Tampa MOSI	9/4/09	9/09		Highlands Ranch AMC	8/19/09	9/09		Hastings		10/09
	Tarentum Cmk	9/4/09	9/09		Homestead AMC	8/19/09	9/09		Lubbock	8/15/09	5/1/10
	Toronto OSC	9/4/09	9/09		Honolulu Reg	8/19/09	9/09		McMinnville	9/1/09	4/15/10
	Tulsa Cmk	5/23/09			Hooksett Zya	8/22/09	9/09		Moscow Nes	6/12/09	12/31/09
	Vancouver Imx	9/4/09	9/09		Houston MNS	6/24/09			New York AMNH	9/1/09	12/31/09
	Victoria DCI	9/4/09	9/09		Hyderabad	5/1/09			Orlando SC	3/21/09	10/31/09
	Virginia Beach AMC	9/4/09	9/09		Independence AMC	8/19/09	9/09		Portland OMSI	9/26/08	10/09
	Williamsville Reg	9/4/09	9/09		Indianapolis Imx	2/13/09	9/09		Regina	9/8/09	3/31/10
	Woodbridge AMC	9/4/09	9/09		Indianapolis Ker	8/19/09	9/09		Taichung ST	12/20/08	12/31/09
	Woodridge Cmk	9/4/09	9/09		Kansas City AMC	8/19/09	9/09		Tallahassee	5/1/09	12/31/09
	Ypsilanti NA	9/4/09	9/09		Kennesaw AMC	8/19/09	9/09		Valencia Spn	9/30/09	5/30/10
SU	Pensacola	11/7/08	11/7/09		Kent AMC	8/19/09	9/09		West Nyack Imx	9/3/09	
Supespee	Durban	11/21/08	11/21/09		Knoxville Reg	8/19/09	9/09	WS3D	Zion	7/6/09	6/30/10
	Indianapolis Imx	11/2/08	11/10		Lacey Reg	8/19/09	9/09		Gatineau	9/25/09	1/3/10
	Menlyn	11/21/08	11/21/09		Lansing Cel	2/13/09	9/09		Kenner	7/1/09	6/30/10
T40	Saint Paul SMM	5/22/09	9/30/09		Las Vegas RR Reg	8/19/09	9/09		Lubbock	5/29/09	12/30/09
ToFly	Warner Robins	7/92			Las Vegas SA Reg	8/19/09	9/09		Omaha Zoo	5/9/09	4/30/10
	Washington NASM	7/1/76			London BFI	2/13/09	9/09	WTW	Parker	5/30/09	11/30/09
TR	Mexicali	7/24/09	10/29/09		Long Beach Reg	8/19/09	9/09	ZionCany	Des Moines	11/16/08	12/09
	San Jose Tech	6/1/09	6/30/10		Los Angeles CC AMC	8/19/09	9/09		Zion	5/24/94	
Trex	Hong Kong BEA	1/1/09	12/31/09		Los Angeles CSC	2/13/09	9/10/09				
TROTF	Birmingham UK	7/10/09			Melbourne MV	3/25/09	9/09				
	Cathedral City	6/24/09	9/09		Memphis Pink	7/8/09					
	Chantilly	6/24/09	9/09		Menlyn	9/1/09					

# September 2009 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Ahmedabad	Cyberwor	1/6/09	12/13/09	Birmingham AL	UnderSea	3/18/09	9/09	Columbia AMC	TROTF	7/1/09	9/09
Al Khobar	MagDes	5/25/09	5/24/10	Birmingham UK	DinoAliv	10/24/08	1/1/10	CWACOM	9/18/09	10/09	
	Everest	10/1/08	9/30/09		HPHBP	7/15/09	9/09	HPHBP	7/29/09	9/09	
	JTM	4/24/09	4/23/10		SeaMonst	12/07	12/09	UnderSea	8/19/09	9/09	
Alamogordo	Sharks3D	1/1/09	12/31/09		StarTrek	9/4/09	9/09	Columbus AMC	CWACOM	9/18/09	10/09
Albany NY Reg	CWACOM	9/18/09	10/09		TROTF	7/10/09		HPHBP	7/29/09	9/09	
	HPHBP	7/29/09	9/09	Bogota Mal	Mummies	9/1/08	9/1/09	StarTrek	9/4/09	9/09	
	UnderSea	8/19/09	9/09	Bogota PA	CDS	9/18/09	11/30/09	UnderSea	8/19/09	9/09	
Albuquerque	DinoAliv	9/1/09	3/31/10		CWACOM	9/18/09	10/09	Columbus COSI	Animalop	9/17/09	6/17/10
	GCA	3/15/09	9/15/10		FMTTM	8/14/09	11/13/09	GCA	5/30/09	12/31/09	
	Mummies	9/1/09	3/31/10	Boise Reg	HPHBP	8/5/09		Mummies	3/1/09	9/1/09	
Alexandria AMC	CWACOM	9/18/09	10/09		StarTrek	9/4/09	9/09	CRA	9/4/09	1/3/10	
	HPHBP	7/29/09	9/09	Boston MOS	MysticInd	5/22/09	2/10	Everest	4/20/09	9/3/09	
	UnderSea	8/19/09	9/09	Boston NEA	D&W3D	2/15/08	12/31/09	CWACOM	9/18/09	10/09	
Aliso Viejo Reg	CWACOM	9/18/09	10/09		StarTrek	9/4/09	9/09	HPHBP	7/29/09	9/09	
	HPHBP	7/29/09	9/09		UnderSea	2/13/09	9/09	AEK	2/9/09	2/8/10	
	StarTrek	9/4/09	9/09	Bradford	DinoAliv	5/25/08	1/1/10	D&W3D	4/3/09	12/09	
	UnderSea	8/19/09	9/09		HPHBP	7/15/09	9/09	FightPil	2/3/05	10/31/09	
Altamonte AMC	CWACOM	9/18/09	10/09		JTM	9/1/09	3/30/11	HPHBP	7/29/09		
	HPHBP	7/29/09	9/09		Mummie3D	2/17/09	2/15/10	Covina AMC	CWACOM	9/18/09	10/09
	StarTrek	9/4/09	9/09	Branson	Ozarks	1/93	12/09	HPHBP	7/15/09	9/09	
	UnderSea	8/19/09	9/09		UnderSea	3/6/09		CWACOM	9/18/09	10/09	
Amneville	D&W3D	6/1/09	12/31/09	Brooklyn SB Reg	CWACOM	9/18/09	10/09	HPHBP	7/29/09	9/09	
	FMTTM	11/1/08	10/31/09		HPHBP	7/29/09	9/09	Curitiba	CWACOM	9/18/09	10/09
Amsterdam PN	GCA	6/30/09	6/29/10		StarTrek	9/4/09	9/09	Dallas Cmk	CWACOM	9/18/09	10/09
Anaheim	HPHBP	7/15/09	9/09		UnderSea	8/19/09	9/09	HPHBP	7/29/09	9/09	
Ankara AFM	CWACOM	9/18/09	10/09	Budapest CC	CWACOM	9/18/09	10/09	CRA	3/7/09	9/24/09	
	HPHBP	7/15/09	9/09		FMTTM	5/7/09	12/09	HOTB	3/7/09	9/24/10	
Apple Valley Imx	CWACOM	9/18/09	10/09		Galapago	9/18/08	9/17/09	Danvers AMC	CWACOM	9/18/09	10/09
	DinoAliv	2/1/09	11/30/09	Buenos Aires NA	SeaMonst	12/08	12/09	HPHBP	7/29/09	9/09	
	HPHBP	7/29/09	9/09		CWACOM	9/18/09	10/09	UnderSea	8/19/09	9/09	
	UnderSea	2/18/09	9/09		HPHBP	7/29/09	9/09	Davenport	NATM2	8/5/09	
Arcadia AMC	CWACOM	9/18/09	10/09	Buford Reg	Mummie3D	2/15/09	12/31/09	TROTF	8/14/09		
	HPHBP	7/29/09	9/09		CWACOM	9/18/09	10/09	UnderSea	2/18/09	9/09	
	UnderSea	8/19/09	9/09	Burbank AMC	HPHBP	7/29/09	9/09	CRA	6/6/09	9/9/09	
Athens Eug	SeaMonst	11/1/08	10/31/09		CWACOM	9/18/09	10/09	FightPil	12/3/04	10/15/09	
Atlantic City	CWACOM	9/18/09	10/09		HPHBP	7/29/09	9/09	MOTN	6/6/09	9/9/09	
	HPHBP	7/29/09	9/09		UnderSea	8/19/09	9/09	NASCAR	4/15/04		
	UnderSea	2/13/09	9/09	Calgary Cpx	CWACOM	9/18/09	10/09	CWACOM	9/18/09	10/09	
Auckland Sky	HPHBP	7/15/09	9/09		HPHBP	7/29/09	9/09	HPHBP	7/29/09	9/09	
Augusta Reg	CWACOM	9/18/09	10/09	Calgary TWS	DinoAliv	4/1/09	4/1/10	JTM	1/21/09	1/1/10	
	HPHBP	7/29/09	9/09		FMTTM	11/8/08	11/7/09	UnderSea	2/13/09		
	StarTrek	9/4/09	9/09		HOTB	2/1/09	1/31/10	CWACOM	9/18/09	10/09	
	UnderSea	8/19/09	9/09	Camarillo Reg	HumanBod	1/09	12/09	HPHBP	7/29/09	9/09	
Austin	HPHBP	7/29/09	9/09		CWACOM	9/18/09	10/09	StarTrek	9/4/09	9/09	
	UnderSea	3/4/09	9/09		HPHBP	7/29/09	9/09	UnderSea	8/19/09	9/09	
Aventura AMC	CWACOM	9/18/09	10/09		StarTrek	9/4/09	9/09	CWACOM	9/18/09	10/09	
	HPHBP	7/29/09	9/09		UnderSea	8/19/09	9/09	HPHBP	7/29/09	9/09	
	StarTrek	9/4/09	9/09	Cathedral City	TROTF	6/24/09	9/09	Denver CC Reg	SeaMonst	9/18/09	
Baltimore AMC	CWACOM	9/18/09	10/09		WildOcea	9/1/09	12/31/09	WildOcea	6/1/09	3/10	
	HPHBP	7/29/09	9/09	Chandigarh	Alps	10/1/08	9/30/09	HPHBP	7/29/09		
	UnderSea	8/19/09	9/09		MOTN	10/1/08	9/30/09	WTW	11/16/08	12/09	
	HPHBP	7/29/09	9/09	Changchun Wan	HPHBP	7/15/09	9/09	Detroit SC	Alps	8/12/09	
Baltimore MSC	HPHBP	7/29/09	9/09	Changsha Wan	HPHBP	7/15/09	9/09	Animalop	3/14/09	3/13/10	
Bangkok	HPHBP	7/15/09	9/09	Chantilly	FightPil	12/10/04	10/15/09	MOTGL	7/31/08	7/31/10	
Barakaldo Yel	HPHBP	7/15/09	9/09		MOF	1/30/09	9/30/09	StarTrek	9/4/09	9/09	
Barcelona	DinoAliv	3/15/08	1/1/10		TROTF	6/24/09	9/09	L&C	12/28/08	12/31/09	
	Mummie3D	1/1/08	1/1/10	Charleston WV	SeaMonst	7/9/09	11/9/09	HPHBP	7/15/09	9/09	
	SeaMonst	10/6/08	10/6/09	Charlotte DP	UnderSea	6/10/09		JTM	8/21/09	2/21/10	
Batavia GQT	HPHBP	7/29/09		Charlotte Reg	CWACOM	9/18/09	10/09	CWACOM	9/18/09	10/09	
	StarTrek	9/4/09	9/09		HPHBP	7/29/09	9/09	HPHBP	7/29/09	9/09	
	UnderSea	8/3/09		Chattanooga	StarTrek	9/4/09	9/09	MOTGL	2/09	2/10	
Baton Rouge	SeaMonst	3/1/09	2/28/10		AfricAdv	7/1/09	11/5/09	CWACOM	9/18/09	10/09	
Beijing CFM	HPHBP	7/15/09	9/09		StarTrek	9/4/09	9/09	JTM	5/15/09	12/1/09	
Beijing UME	HPHBP	7/15/09	9/09	Cherry Hill AMC	UnderSea	2/13/09	9/09	Supespee	11/21/08	11/21/09	
Beijing Wan	HPHBP	7/15/09	9/09		CWACOM	9/18/09	10/09	Bears	12/08	12/09	
Bellevue LSC	CWACOM	9/18/09	10/09	Chicago Imx	HPHBP	7/29/09	9/09	CWACOM	9/18/09	10/09	
	HPHBP	7/29/09	9/09		CWACOM	9/18/09	10/09	HPHBP	7/29/09	9/09	
	UnderSea	8/19/09	9/09		HPHBP	7/29/09	9/09	FMTTM	6/22/09	10/9/09	
Bensalem AMC	CWACOM	9/18/09	10/09		UnderSea	2/13/09	9/09	VanGogh	5/29/09	9/7/09	
	HPHBP	7/29/09	9/09	Chicago MSI	HPHBP	7/15/09	9/09	CWACOM	9/18/09	10/09	
	StarTrek	9/4/09	9/09	Cincinnati NA	HPHBP	7/29/09		HPHBP	7/29/09	9/09	
	UnderSea	8/19/09	9/09		StarTrek	9/4/09	9/09	StarTrek	9/4/09	9/09	
Berlin CS	D&W3D	3/13/08	12/31/09	City of Industry AMC	CWACOM	9/18/09	10/09	UnderSea	8/19/09	9/09	
	DinoAliv	6/15/09	12/30/09		HPHBP	7/29/09	9/09	CWACOM	9/18/09	10/09	
	FMTTM	12/1/08	11/30/09		UnderSea	8/19/09	9/09	HPHBP	7/29/09	9/09	
	HaunCast	4/5/01		Col Springs Cmk	HPHBP	7/29/09	9/09	StarTrek	9/4/09	9/09	
	HPHBP	7/15/09	9/09	Colleyville	StarTrek	9/4/09	9/09	UnderSea	8/19/09	9/09	

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Erie	HOTB	3/15/09	1/15/10		HPHBP	7/29/09	9/09		HPHBP	7/15/09	9/09
Escondido Reg	CWACOM	9/18/09	10/09		StarTrek	9/4/09	9/09	Kenner	WS3D	7/1/09	6/30/10
	HPHBP	7/29/09	9/09		UnderSea	8/19/09	9/09	Kennesaw AMC	CWACOM	9/18/09	10/09
	StarTrek	9/4/09	9/09	Harbin	SI	12/15/08	12/14/09		HPHBP	7/29/09	9/09
Evansville Sho	HPHBP	7/29/09		Harrisburg	Animalop	9/8/09			StarTrek	9/4/09	9/09
Fairfield Reg	CWACOM	9/18/09	10/09		HPHBP	7/29/09	9/09		UnderSea	8/19/09	9/09
	HPHBP	7/29/09	9/09		SeaMonst	4/1/09	12/31/09	Kent AMC	CWACOM	9/18/09	10/09
	StarTrek	9/4/09	9/09		UnderSea	2/13/09	9/09		HPHBP	7/29/09	9/09
	UnderSea	8/19/09	9/09	Hartberg	Sharks3D	3/5/09	12/31/09		StarTrek	9/4/09	9/09
Fitchburg Ker	CWACOM	9/18/09	10/09	Hastings	Mummies		10/09		UnderSea	8/19/09	9/09
	HPHBP	7/29/09	9/09		Solarmax		10/09	Kiev KT	HPHBP	7/15/09	9/09
Fort Lauderdale	AfricAdv	1/18/08	12/31/09		WildOcea		10/09	Killeen	Animalop	5/1/09	4/30/10
	CWACOM	9/18/09	10/09	Henderson Reg	CWACOM	9/18/09	10/09	King of Prussia Reg	CWACOM	9/18/09	10/09
	HPHBP	7/29/09	9/09		HPHBP	7/29/09	9/09		HPHBP	7/29/09	9/09
	UnderSea	2/13/09	9/09		StarTrek	9/4/09	9/09	Knoxville Reg	CWACOM	9/18/09	10/09
Fort Myers Reg	CWACOM	9/18/09	10/09		UnderSea	8/19/09	9/09		HPHBP	7/29/09	9/09
	HPHBP	7/29/09	9/09	Highlands Ranch AMC	CWACOM	9/18/09	10/09		StarTrek	9/4/09	9/09
	StarTrek	9/4/09	9/09		HPHBP	7/29/09	9/09		UnderSea	8/19/09	9/09
	UnderSea	8/19/09	9/09		UnderSea	8/19/09	9/09	Kolkata Aer	HPHBP	7/15/09	9/09
Fort Worth	Alps	8/8/09	8/7/10	Homestead AMC	CWACOM	9/18/09	10/09	Krakow CC	CWACOM	9/18/09	10/09
	Bugs	6/1/09	11/30/09		HPHBP	7/29/09	9/09	KSC 1	StarTrek	9/4/09	9/09
	GCA	3/4/09	2/10		StarTrek	9/4/09	9/09	KSC 2	MagDes	9/23/05	
Fresno Reg	HPHBP	8/5/09			UnderSea	8/19/09	9/09	Kuwait 360	CWACOM	9/18/09	10/09
	StarTrek	9/4/09	9/09	Hong Kong BEA	Cyberwor	11/6/08	11/5/09	Kuwait SCK	FMTTM	10/1/08	9/30/09
Frisco AMC	CWACOM	9/18/09	10/09		HPHBP	7/15/09	9/09		HumanBod	1/09	12/09
	UnderSea	8/19/09	9/09		MagDes	11/6/08	11/5/09		JTM	3/26/09	
Galveston	D&W3D	3/13/09	12/31/09		Trex	1/1/09	12/31/09		SeaMonst	12/7/08	11/09
	DinoAliv	6/15/09	3/31/10	Honolulu Reg	CWACOM	9/18/09	10/09	Kwangju CGV	HPHBP	7/15/09	9/09
	FMTTM	6/17/09	10/12/09		HPHBP	7/29/09	9/09	Lacey Reg	CWACOM	9/18/09	10/09
	Sharks3D	6/1/09	12/31/09		StarTrek	9/4/09	9/09		HPHBP	7/29/09	9/09
	WildOcea	8/1/09	3/31/10		UnderSea	8/19/09	9/09		StarTrek	9/4/09	9/09
Garden City	FMTTM	8/8/08	9/09	Hooksett Zya	CWACOM	9/18/09	10/09		UnderSea	8/19/09	9/09
	HPHBP	7/29/09	9/09		HPHBP	7/29/09	9/09	Langley Cpx	HPHBP	7/29/09	9/09
	UnderSea	6/29/09			UnderSea	8/22/09	9/09	Lansing Cel	HPHBP	7/29/09	
Garland AMC	CWACOM	9/18/09	10/09	Houston GP AMC	CWACOM	9/18/09	10/09		StarTrek	9/4/09	9/09
	HPHBP	7/29/09	9/09		HPHBP	7/29/09	9/09		UnderSea	2/13/09	9/09
	StarTrek	9/4/09	9/09		StarTrek	9/4/09	9/09	Las Vegas Bre	HPHBP	7/29/09	9/09
	UnderSea	8/19/09	9/09	Houston MNS	Animalop	8/10/09	12/18/10		StarTrek	9/4/09	9/09
Garza Garcia	DinoAliv	1/5/09	9/30/09		JTM	7/1/09	9/1/09	Las Vegas RR Reg	CWACOM	9/18/09	10/09
Gatineau	JTM	9/25/09	12/25/09		Mummie3D	9/1/09	5/1/10		HPHBP	7/29/09	9/09
	MOTGL	6/6/08			Sharks3D	3/13/09	12/31/09		StarTrek	9/4/09	9/09
	Mummie3D	2/1/09	12/31/09		UnderSea	6/24/09			UnderSea	8/19/09	9/09
	StarTrek	9/4/09	9/09	Houston Reg	CWACOM	9/18/09	10/09	Las Vegas SA Reg	CWACOM	9/18/09	10/09
	UnderSea	2/27/09			HPHBP	7/29/09	9/09		HPHBP	7/29/09	9/09
	WS3D	9/25/09	1/3/10	Hutchinson	Greece	9/09	12/09		StarTrek	9/4/09	9/09
Glasgow	FMTTM	5/1/09	4/10	Hyderabad	HPHBP	7/15/09	9/09		UnderSea	8/19/09	9/09
	HPHBP	7/15/09	9/09		MysticInd	4/17/09	10/09	Lehi	D&W3D	5/22/09	12/31/09
	UnderSea	8/26/09			UnderSea	5/1/09		Leon Exp	SeaMonst	6/1/09	11/30/09
Gloucester Cpx	CWACOM	9/18/09	10/09	Ilisan CGV	HPHBP	7/15/09	9/09	Lincolnshire Reg	HPHBP	8/5/09	
	HPHBP	7/29/09	9/09	Independence AMC	CWACOM	9/18/09	10/09		StarTrek	9/4/09	9/09
Grand Blanc NCG	HPHBP	7/29/09	9/09		HPHBP	7/29/09	9/09	Little Rock AEC	DinoAliv	7/1/09	1/31/10
	StarTrek	9/4/09	9/09		UnderSea	8/19/09	9/09	Little Rock DT	CWACOM	9/18/09	10/09
	UnderSea	7/10/09	9/09	Indianapolis Imx	DinoAliv	2/1/09	12/31/09		HPHBP	7/29/09	9/09
Grand Canyon DCI	GC	11/1/99	12/09		SupeSpee	11/2/08	11/10	Loch Lomond	LOLL	7/24/02	
Grand Rapids Cel	CWACOM	9/18/09	10/09		UnderSea	2/13/09	9/09	Lodz CC	CWACOM	9/18/09	10/09
	HPHBP	7/29/09	9/09	Indianapolis Ker	HPHBP	7/29/09	9/09		FMTTM	10/30/08	9/30/09
	UnderSea	2/13/09	9/09		UnderSea	8/19/09	9/09		SeaMonst	4/17/09	9/30/09
Graz CX	HPHBP	7/15/09	9/09	Indianapolis Ker I	CWACOM	9/18/09	10/09	London BFI	CWACOM	9/18/09	10/09
Greenwich Ode	CWACOM	9/18/09	10/09	Irvine Reg	CWACOM	9/18/09	10/09		FMTTM	10/3/08	12/4/09
	HPHBP	7/15/09	9/09		HPHBP	7/29/09	9/09		HPHBP	7/15/09	9/09
	HPHBP	7/29/09	9/09	Istanbul AFM	CWACOM	9/18/09	10/09		SeaMonst	12/07	10/09
	TROTF	6/26/09	9/09		HPHBP	7/15/09	9/09		UnderSea	2/13/09	9/09
Guadalajara Cpl	HPHBP	7/15/09	9/09	Jacksonville AMC	CWACOM	9/18/09	10/09	London SM	DinoAliv	5/25/07	12/31/09
Guangdong	SpaceSta	10/1/08	9/30/09		HPHBP	7/29/09	9/09	Long Beach Reg	SeaMonst	10/26/07	10/20/09
Guayaquil	DinoAliv	2/15/09	12/31/09		StarTrek	9/4/09	9/09		CWACOM	9/18/09	10/09
	FMTTM	2/13/09	2/10	Jakarta	JTM	4/20/09			HPHBP	7/29/09	9/09
	Galapago	11/16/06	11/15/09	Jersey City	Alps	6/15/09	6/15/10		UnderSea	8/19/09	9/09
	HPHBP	7/15/09	9/09		FON	5/30/09	1/31/10	Los Angeles CC AMC	CWACOM	9/18/09	10/09
	MOE	3/1/09	3/1/10	Juarez Cpl	CWACOM	9/18/09	10/09		HPHBP	7/29/09	9/09
	WildOcea	1/15/09	12/31/09		HPHBP	7/15/09	9/09		UnderSea	8/19/09	9/09
Hague	HOTB	6/15/07	9/30/09	Kansas City AMC	CWACOM	9/18/09	10/09	Los Angeles CSC	ATSOT	9/1/09	12/31/09
	SeaMonst	6/29/09	12/14/09		HPHBP	7/29/09	9/09		Pulse	9/4/09	
	VanGogh	2/2/09	2/1/10		UnderSea	8/19/09	9/09		UnderSea	2/13/09	9/10/09
Halifax	CWACOM	9/18/09	10/09	Kansas City Sci	DinoAliv	5/1/09	9/30/09	Los Angeles NA	CWACOM	9/18/09	10/09
	HPHBP	7/29/09	9/09		FMTTM	9/6/08	9/17/09		HPHBP	7/29/09	9/09
Hamilton AMC	CWACOM	9/18/09	10/09		GCA	6/3/09	5/30/10		StarTrek	9/4/09	9/09
	HPHBP	7/29/09	9/09		VanGogh	9/30/09	12/31/09	Los Angeles UC AMC	CWACOM	9/18/09	10/09
	UnderSea	8/19/09	9/09	Katoomba	WATE	6/1/97			HPHBP	7/29/09	9/09
Hampton	HPHBP	7/29/09	9/09	Katowice CC	CWACOM	9/18/09	10/09		StarTrek	9/4/09	9/09
	Sharks3D	9/11/09	12/31/09		OW3D	1/15/09	12/31/09	Louisville NA	FMTTM	8/15/08	
Harahan AMC	CWACOM	9/18/09	10/09	Kawasaki 109	CWACOM	9/18/09	10/09		HPHBP	7/29/09	



Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Louisville SC	SeaMonst	5/23/09	1/2/10	Moscow Nes	CWACOM	9/18/09	10/09	Perth HCL	HPHBP	7/15/09	9/09
Lubbock	Animalop	11/14/08	11/3/09		HaunCast	1/1/04		Philadelphia	HPHBP	7/29/09	9/09
	SeaMonst	1/23/09	1/23/10		HPHBP	7/15/09	9/09		StarTrek	9/4/09	9/09
	WildOcea	8/15/09	5/1/10		OW3D	1/1/09	9/30/09	Phoenix AMC	CWACOM	9/18/09	10/09
	WS3D	5/29/09	12/30/09		WildOcea	6/12/09	12/31/09		HPHBP	7/29/09	9/09
Lucerne	Animalop	6/1/09	5/31/10	Mumbai	CWACOM	9/18/09	10/09		StarTrek	9/4/09	9/09
	FMTTM	12/1/08	11/30/09		HPHBP	7/15/09	9/09		UnderSea	8/19/09	9/09
Madrid	Alps	9/15/08	9/14/09	Myrtle Beach DCI	DinoAliv	3/20/09	12/31/09	Phoenix ASC	Sharks3D	6/1/09	12/31/09
	DinoAliv	3/15/08	12/31/09		Mummie3D	3/20/09	12/31/09	Pittsburgh CSC	Beavers	7/22/09	
	Everest	7/1/08	12/31/09		StarTrek	9/4/09	9/09		MOTGL	8/26/09	
	HaunCast	6/12/02			UnderSea	3/25/09	9/09		UnderSea	2/18/09	9/09
	Mummie3D	1/1/08	1/1/10	Nanchang	OO	2/09	9/09	Poitiers Imax 3D	DS3D	2/1/07	1/31/10
	SeaMonst	10/16/08	10/16/09		Roar	4/1/09	10/31/09	Portage GQT	HPHBP	7/29/09	9/09
	Sharks3D	7/1/09	12/31/09	Nanjing YSTC	MagDes	12/15/08	12/14/09		StarTrek	9/4/09	9/09
Malaga Yel	HPHBP	7/15/09	9/09	Nashville Reg	CWACOM	9/18/09	10/09	Portland OMSI	Bugs	7/13/09	12/29/09
Manchester NA	HPHBP	7/29/09	9/09		HPHBP	7/29/09	9/09		WildOcea	9/26/08	10/09
Manchester Ode	HPHBP	7/15/09	9/09	Natick JF	CWACOM	9/18/09	10/09	Poznan CC	Bugs	9/21/07	
	HPHBP	7/29/09	9/09		HPHBP	7/29/09	9/09		CWACOM	9/18/09	10/09
	TROTF	6/26/09	9/09	National City AMC	CWACOM	9/18/09	10/09		SeaMonst	4/17/09	9/30/09
Manila CC SM	HPHBP	7/15/09	9/09		HPHBP	7/29/09	9/09	Prague CC	AfricAdv	7/1/09	12/31/09
Manila NE SM	HPHBP	7/15/09	9/09	New Brunswick AMC	CWACOM	9/18/09	10/09		CWACOM	9/18/09	10/09
McMinnville	Extreme	6/1/09	9/1/09	New Delhi ICC	ND				D&W3D	3/19/09	12/31/09
	FightPil	3/21/07	10/09	New Orleans	DinoAliv	4/1/09	12/31/09		FMTTM	1/8/09	1/7/10
	MOF	10/1/08	9/12/10	New Rochelle Reg	HPHBP	7/29/09	9/09		HPHBP	7/15/09	9/09
	MysticInd	9/1/09	12/31/09		StarTrek	9/4/09	9/09	Quebec	AfricAdv	6/16/08	9/30/09
	WildOcea	9/1/09	4/15/10	New York 34 AMC	CWACOM	9/18/09	10/09		CWACOM	9/18/09	10/09
Melbourne HCL	HPHBP	7/15/09	9/09		HPHBP	7/29/09	9/09	Raleigh	HPHBP	7/29/09	9/09
Melbourne MV	Bugs	4/27/09	6/5/10		UnderSea	8/19/09	9/09		L&C	9/4/09	
	HaunCast	4/09		New York AMNH	WildOcea	9/1/09	12/31/09		Mummie3D	3/6/09	11/1/09
	HPHBP	7/29/09	9/09	New York Emp AMC	CWACOM	9/18/09	10/09		Mummies	3/6/09	
	ROF	8/19/09			HPHBP	7/29/09	9/09		NASCAR	5/30/09	
	TROTF	6/26/09	9/09		TROTF	6/24/09	9/09		UnderSea	2/13/09	9/09
	UnderSea	3/25/09	9/09		UnderSea	8/19/09	9/09		VanGogh	9/18/09	3/14/10
	VanGogh	8/13/09	11/15/09	New York LS AMC	CWACOM	9/18/09	10/09	Reading JF	CWACOM	9/18/09	10/09
Memphis Pink	GCA	3/23/09	11/09		HPHBP	7/15/09	9/09		HPHBP	7/29/09	9/09
	Mummies	11/15/08	11/13/09	Newport AMC	CWACOM	9/18/09	10/09	Reading RCT	CWACOM	9/18/09	10/09
	UnderSea	7/8/09			HPHBP	7/29/09	9/09		HPHBP	7/29/09	9/09
Menlyn	CWACOM	9/18/09	10/09	Niagara Can DCI	Niagara	7/1/86			UnderSea	8/19/09	9/09
	SupeSpee	11/21/08	11/21/09	Niagara NY DCI	Niagara	5/1/07		Regina	Mummie3D	3/15/09	11/1/09
	UnderSea	9/1/09		Noblesville GQT	HPHBP	7/29/09			Roar	10/10/08	10/10/09
Mesa DT	HPHBP	7/29/09			StarTrek	9/4/09	9/09		WildOcea	9/8/09	3/31/10
	StarTrek	9/4/09	9/09	Norwalk	Animalop	6/19/09	11/19/09	Reno Fleisch	DinoAliv	9/1/09	3/1/10
	UnderSea	8/21/09	9/09		DS3D	6/19/09	11/19/09		RATW	6/1/09	12/31/09
Mesa DT I	CWACOM	9/18/09	10/09	Nuremberg	TROTF	8/7/09		Riccione	ITD	3/8/08	3/1/10
Mesquite AMC	CWACOM	9/18/09	10/09		D&W3D	3/13/08	12/31/09	Richmond Cpx	HPHBP	7/29/09	9/09
	HPHBP	7/29/09	9/09		DS3D	11/15/07	11/14/09	Richmond SMV	Bugs	9/26/09	2/12/10
	StarTrek	9/4/09	9/09	Oklahoma City	FMTTM	11/6/08	11/09		CRA	6/26/09	9/25/09
	UnderSea	8/19/09	9/09	Olathe AMC	CWACOM	9/18/09	10/09		Dolphins	6/6/09	9/25/09
Methuen AMC	CWACOM	9/18/09	10/09		HPHBP	7/29/09	9/09		JiAC	9/26/09	2/12/10
	HPHBP	7/29/09			UnderSea	8/19/09	9/09		Sharks3D	6/26/09	11/1/09
	UnderSea	8/19/09	9/09	Omaha Zoo	UnderSea	2/25/09	9/09		HPHBP	7/29/09	9/09
Mexicali	DinoAliv	5/22/09	12/31/09		WS3D	5/9/09	4/30/10	Rochester Cmk	DinoAliv	9/15/08	9/1/09
	TR	7/24/09	10/29/09	Ontario Reg	CWACOM	9/18/09	10/09	Rochester MSC	CWACOM	9/18/09	10/09
Mexico City Pap	Animalop	4/10/09	12/10/09		HPHBP	8/5/09		Saco Zya	HPHBP	7/29/09	9/09
	GCA	2/15/09	9/30/10	Orange Park AMC	StarTrek	9/4/09	9/09		StarTrek	9/4/09	9/09
Mexico City Per Cpl	CWACOM	9/18/09	10/09		CWACOM	9/18/09	10/09		UnderSea	8/26/09	9/09
	HPHBP	7/15/09	9/09		HPHBP	7/29/09	9/09	Sacramento Imx	CWACOM	9/18/09	10/09
Mexico City Uni Cpl	CWACOM	9/18/09	10/09		StarTrek	9/4/09	9/09		D&W3D	9/2/09	
	HPHBP	7/15/09	9/09	Orlando P Reg	UnderSea	8/19/09	9/09		HPHBP	7/29/09	
Midlothian Reg	CWACOM	9/18/09	10/09		HPHBP	8/5/09			UnderSea	2/13/09	9/09
	HPHBP	7/29/09	9/09		StarTrek	9/4/09	9/09	Saint Augustine	CRA	4/13/09	11/30/09
	StarTrek	9/4/09	9/09	Orlando SC	Sharks3D	9/19/09	12/31/09		HPHBP	7/29/09	9/09
	UnderSea	8/19/09	9/09		WildOcea	3/21/09	10/31/09	Saint Félicien	GreatNor	5/1/09	5/1/10
Milwaukee	SeaMonst	1/9/09	10/1/09	Orlando WL Reg	CWACOM	9/18/09	10/09	Saint Louis SC	MysticInd	9/25/09	12/31/09
Mississauga Cpx	HPHBP	7/29/09	9/09		HPHBP	7/29/09	9/09		SeaMonst	4/1/09	3/10
Mobile	Animalop	9/5/09	1/3/10		StarTrek	9/4/09	9/09	Saint Louis Weh	HPHBP	7/29/09	9/09
	JiAC	6/8/09	9/7/09		UnderSea	8/19/09	9/09		StarTrek	9/4/09	9/09
	LivingSe	6/8/09	9/7/09	Osaka 109	CWACOM	9/18/09	10/09	Saint Paul AMC	CWACOM	9/18/09	10/09
	Mummies	6/17/09			HPHBP	7/15/09	9/09		HPHBP	7/29/09	9/09
	NASCAR	9/5/09	1/10	Oviedo Yel	HPHBP	7/15/09	9/09		StarTrek	9/4/09	9/09
Monterey CA	Sharks3D	1/5/09	12/31/09	Paris Gau	HPHBP	7/15/09	9/09		UnderSea	8/18/09	9/09
Monterrey Cpl	HPHBP	7/15/09	9/09	Paris Geo	D&W3D	6/10/09	12/31/09	Saint Paul SMM	T40	5/22/09	9/30/09
Montreal Cpx	HPHBP	7/29/09	9/09		D&W3D-D	6/10/09		Saint Petersburg Muv	HPHBP	8/5/09	
Montreal SC	U23D	4/28/09	9/13/09		U23D-D	6/10/09			StarTrek	9/4/09	9/09
	UnderSea	4/28/09		Parker	Animalop	2/7/09	2/6/10	Saint Petersburg NA	CWACOM	9/18/09	10/09
Morrow AMC	CWACOM	9/18/09	10/09		CRA	6/6/09	11/6/09		HPHBP	7/15/09	9/09
	HPHBP	7/29/09	9/09		WS3D	5/30/09	11/30/09		SpaceSta	9/5/08	9/4/09
	StarTrek	9/4/09	9/09	Penrith	Rhedeg	7/1/00		Salt Lake City CP	Bugs	6/19/09	12/19/09
	UnderSea	8/19/09	9/09	Pensacola	FightPil	4/10/07	10/09		FightPil	6/5/09	9/5/09
Moscow NA	CWACOM	9/18/09	10/09		MOF	11/8/96			UnderSea	2/18/09	9/09
	HPHBP	7/15/09	9/09		SU	11/7/08	11/7/09	San Antonio 2D	Alamo		

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
San Antonio 3D	D&W3D	8/14/09	12/31/09		StarTrek	9/4/09	9/09	Toulouse	MagDes	2/5/09	1/4/10
	SeaMonst	8/13/09			UnderSea	8/19/09	9/09	Tukwila AMC	CWACOM	9/18/09	10/09
San Antonio San	CWACOM	9/18/09	10/09	South Miami AMC	CWACOM	9/18/09	10/09		HPHBP	7/29/09	9/09
	HPHBP	7/29/09	9/09		HPHBP	7/29/09	9/09		UnderSea	8/19/09	9/09
San Diego AMC	CWACOM	9/18/09	10/09		UnderSea	8/19/09	9/09	Tulsa Cmk	HPHBP	7/29/09	9/09
	HPHBP	7/29/09	9/09	Speyer Imax	FMTTM	12/18/08	12/17/09		StarTrek	5/23/09	
	StarTrek	9/4/09	9/09	Spokane	Amazon	8/21/09		Valencia Reg	Mummies	6/19/09	12/31/09
	UnderSea	8/19/09	9/09		DinoAliv	3/5/09	10/31/09	Valencia Spn	WildOcea	9/30/09	5/30/10
San Diego NHM	OO	3/31/01	12/09		GCA	4/24/09	4/23/10	Vancouver Imx	StarTrek	9/4/09	9/09
San Diego Reg	CWACOM	9/18/09	10/09	Sterling Heights AMC	CWACOM	9/18/09	10/09		UnderSea	2/18/09	9/09
	HPHBP	7/29/09	9/09		HPHBP	7/29/09	9/09	Vancouver TWS	Beavers	5/1/09	12/31/09
San Diego RHF	AIWC	6/09	9/09		StarTrek	9/4/09	9/09	JTM	9/18/09	2/28/10	
	UnderSea	4/1/09	3/31/10		UnderSea	8/19/09	9/09		HPHBP	7/15/09	9/09
San Francisco AMC	CWACOM	9/18/09	10/09	Stockholm	GCA	5/15/09	5/14/10	Veracruz Cpl	GCA	7/29/09	
	HPHBP	7/15/09	9/09	Stockton Reg	CWACOM	9/18/09	10/09	Victoria DCI	JTM	5/1/09	
San Jose AMC	CWACOM	9/18/09	10/09		HPHBP	7/29/09	9/09		OO	1/16/09	9/09
	HPHBP	7/29/09	9/09		StarTrek	9/4/09	9/09		RATW	9/18/09	12/31/09
San Jose Tech	CDS	6/1/09	10/1/09		UnderSea	8/19/09	9/09		StarTrek	9/4/09	9/09
	Mummies	4/27/09	10/31/09	Stony Brook AMC	CWACOM	9/18/09	10/09	Vienna CX	HPHBP	7/15/09	9/09
	TR	6/1/09	6/30/10		HPHBP	7/29/09	9/09	Virginia Beach AMC	CWACOM	9/18/09	10/09
San Simeon DCI	HCBTD	8/17/96			UnderSea	8/19/09	9/09		HPHBP	7/29/09	9/09
Sandy	HPHBP	7/29/09		Sudbury	FMTTM	7/1/09	10/1/09		StarTrek	9/4/09	9/09
	StarTrek	9/4/09	9/09		FON	3/1/09	2/10	Virginia Beach AMSC	D&W3D	6/1/09	12/31/09
Santa Clara AMC	CWACOM	9/18/09	10/09		SeaMonst	2/28/09	9/30/09		Sharks3D	7/1/09	12/31/09
	HPHBP	7/29/09	9/09	Sugar Land AMC	U23D	5/28/09	9/30/09		UnderSea	2/18/09	9/10/09
	StarTrek	9/4/09	9/09		CWACOM	9/18/09	10/09	Vulcania	Vulcania	2/22/02	
	UnderSea	8/19/09	9/09		HPHBP	7/29/09	9/09	Warner Robins	ToFly	7/92	
Sao Paulo	CWACOM	9/18/09	10/09	Suzhou SCAC	StarTrek	9/4/09	9/09	Warsaw CC	CWACOM	9/18/09	10/09
	HPHBP	7/15/09	9/09	Sydney HCL	HPHBP	7/15/09	9/09	Washington NASM	3DSun	3/14/09	3/13/10
Schenectady	FMTTM	7/1/09	6/30/10	Sydney WBS	HPHBP	7/15/09	9/09		FightPil	3/11/05	10/09
	HumanBod	8/1/09	7/31/10		Alps	6/24/09			ToFly	7/1/76	
Seattle PSC 1	Animalop	5/29/09	9/15/09		DinoAliv	8/21/09	3/31/10	Washington MNMH	DS3D	9/26/08	10/31/09
	MOTN	10/1/08	9/15/09		HaunCast	4/09			HPHBP	7/29/09	9/09
Seattle PSC 2	CWACOM	9/18/09	10/09		HPHBP	7/15/09	9/09	West Nyack Imx	CWACOM	9/18/09	10/09
	HPHBP	7/29/09	9/09		Mummie3D	8/4/09	3/31/10		HPHBP	7/29/09	9/09
	OMATS	9/18/09	12/31/09	Syracuse	NATM2	7/22/09			UnderSea	2/13/09	9/09
	UnderSea	2/18/09	9/09	Taichung ST	WildOcea	12/20/08	12/31/09		WildOcea	9/3/09	
Seattle TP Reg	CWACOM	9/18/09	10/09	Taipei AM	BP	9/29/09	9/30/09	West Palm Beach Muv	HPHBP	7/29/09	
	HPHBP	7/29/09	9/09		Everest	4/4/09	9/27/09		SM3	9/14/07	9/22
	UnderSea	8/19/09	9/09		GCA	9/28/08	9/27/09	Westminster Orc AMC	CWACOM	9/18/09	10/09
	HPHBP	7/15/09	9/09	Taipei WVC	SpaceSta	7/1/09	12/31/09		HPHBP	7/29/09	9/09
Seoul CGV	HPHBP	7/15/09	9/09	Tallahassee	HPHBP	7/15/09	9/09		UnderSea	8/19/09	9/09
Seoul Wanh CGV	HPHBP	7/15/09	9/09		DinoAliv	6/1/09	2/1/10	Westminster Pro AMC	CWACOM	9/18/09	10/09
Shakopee	JIAC	5/12/09	11/1/09		StarTrek	9/4/09	9/09		HPHBP	7/29/09	9/09
Shanghai PC	HPHBP	7/15/09	9/09		WildOcea	5/1/09	12/31/09		UnderSea	8/17/09	9/09
Shanghai STM 3D	AlienAdv	6/15/09	6/14/10	Tallahassee AMC	CWACOM	9/18/09	10/09	White Plains NA	HPHBP	7/29/09	
Shari	FSOS			Tampa AMC	CWACOM	9/18/09	10/09	Williamsville Reg	HPHBP	8/5/09	
Shijiazhuang	FON	4/1/09	10/31/09		HPHBP	7/29/09	9/09		StarTrek	9/4/09	9/09
	OO	2/1/08	2/1/10	Tampa Cha	HPHBP	7/29/09	9/09	Wimbledon Ode	CWACOM	9/18/09	10/09
Shobu 109	CWACOM	9/18/09	10/09		StarTrek	9/4/09	9/09		HPHBP	7/15/09	9/09
	HPHBP	7/15/09	9/09	Tampa MOSI	Animalop	12/5/08	10/09		HPHBP	7/29/09	9/09
Shreveport	Alps	9/5/09			ELS	7/10/09	9/09	Winnipeg	TROTF	6/26/09	9/09
	Animalop	9/13/08	9/13/09		NATM2	6/26/09			Greece	5/1/09	4/30/10
	DinoAliv	6/15/09	2/1/10		StarTrek	9/4/09	9/09		Mummie3D	9/11/09	9/15/10
	SC	1/2/09	12/31/09		TROTF	7/31/09			TROTF	8/21/09	
Simi Valley Reg	CWACOM	9/18/09	10/09	Tarentum Cmk	UnderSea	2/13/09	9/09	Woodbridge AMC	UnderSea	2/13/09	9/09
	HPHBP	7/29/09	9/09		HPHBP	7/29/09	9/09		CWACOM	9/18/09	10/09
	StarTrek	9/4/09	9/09		StarTrek	9/4/09	9/09		HPHBP	7/29/09	9/09
	UnderSea	8/19/09	9/09	Tempe Imx	TROTF	8/21/09			StarTrek	9/4/09	9/09
Singapore DC	D&W3D	4/1/09	9/30/09		UnderSea	2/13/09	9/09	Woodbridge Cpx	UnderSea	8/19/09	9/09
Singapore SC	SeaMonst	2/28/09	2/10	Tigard Reg	CWACOM	9/18/09	10/09		CWACOM	9/18/09	10/09
	VanGogh	5/1/09	10/31/09		HPHBP	7/29/09	9/09		HPHBP	7/29/09	9/09
Sioux Falls	Alps	6/1/09	5/31/10	Tijuana	Alps	8/1/08	9/1/09	Woodland Hills AMC	CWACOM	9/18/09	10/09
	Amazon	6/1/09	5/31/10		Animalop	4/1/09	10/31/09		HPHBP	7/29/09	9/09
	CRA	6/1/09	5/31/10		Bugs	10/30/06			UnderSea	8/19/09	9/09
	DinoAliv	6/1/09	5/1/10		DinoAliv	6/1/09	12/31/09	Woodridge Cmk	HPHBP	7/29/09	9/09
	Dolphins	6/1/09	5/31/10		Mummie3D	7/20/09	12/31/09		StarTrek	9/4/09	9/09
	Everest	6/1/09	5/31/10		SeaMonst	2/7/09	10/31/09		HPHBP	7/29/09	9/09
	FightPil	5/23/09	10/2/09	Toluca Cpl	CWACOM	9/18/09	10/09	Ypsilanti NA	StarTrek	9/4/09	9/09
	HOTB	1/24/09	5/22/10		HPHBP	7/15/09	9/09		StarTrek	9/4/09	9/09
	JIAC	6/1/09	5/31/10		HPHBP	7/29/09	9/09	Zion	WildOcea	7/6/09	6/30/10
	LivingSe	6/1/09	5/31/10	Tomball San	HPHBP	7/29/09	9/09		ZionCany	5/24/94	
	Mummie3D	6/1/09	5/1/10	Toronto Cpx	HPHBP	7/29/09	9/09				
	RATW	6/1/09	5/1/10	Toronto OP	HOTB	5/16/09	11/3/09				
Sofia CC	Bugs	9/21/07		Toronto OSC	Alps	12/15/08	9/30/09				
	CWACOM	9/18/09	10/09		JTM	2/7/09	11/1/09				
	OW3D	5/22/09	12/31/09		MOTGL	5/9/08					
	SeaMonst	12/08	12/09		StarTrek	9/4/09	9/09				
South Barrington AMC	CWACOM	9/18/09	10/09	Torrance AMC	UnderSea	4/8/09					
	HPHBP	7/29/09	9/09		CWACOM	9/18/09	10/09				
	UnderSea	8/19/09	9/09		HPHBP	7/29/09	9/09				
South Gate Reg	CWACOM	9/18/09	10/09	Torreon Mar	UnderSea	8/19/09	9/09				
	HPHBP	7/29/09	9/09		HPHBP	7/15/09	9/09				

## Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
3DSun	3D Sun	2008	K2	Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX
AEK	Africa's Elephant Kingdom	1998	IMAX	Pulse	Pulse: A Stomp Odyssey	2002	GSF
AfricAdv	African Adventure 3D	2007	3D nWP	RATW	Ride Around the World	2006	GSF
AIWC	Adventures in Wild California	2000	MFF	Rheged	Rheged: The Lost Kingdom	2000	unk
Alamo	Alamo: The Price of Freedom	1988	MFF	Roar	Roar: Lions of the Kalahari	2003	NGD
AlienAdv	Alien Adventure	1999	3D	ROF	Ring of Fire	1991	SMM
Alps	Alps: Giants of Nature, The	2007	MFF	SC	Storm Chasers	1995	MFF
Amazon	Amazon	1997	MFF	SeaMonst	Sea Monsters: A Prehistoric Adventure	2007	NGD
Animalop	Animalopolis	2008	3D	Sharks3D	Sharks 3D	2004	3D 3DEL
ATSOT	Across the Sea of Time	1995	3D	SI	Survival Island	1995	IMAX
Bears	Bears	2001	PCI	SM3	Spider-Man 3: The IMAX Experience	2007	SPE
Beavers	Beavers	1988	SLC	Solarmax	Solarmax	2000	MSI
BP	Blue Planet	1990	IMAX	SpaceSta	Space Station	2002	3D IMAX
Bugs	Bugs!	2003	3D	StarTrek	Star Trek: The IMAX Experience	2009	PPC
CDS	Cirque du Soleil: Journey of Man	1999	3D	SU	Straight Up: Helicopters in Action	2002	SKF
CRA	Coral Reef Adventure	2003	MFF	Supespee	Super Speedway	1997	SLC
CWACOM	Cloudy With a Chance of Meatballs	2009	3D	T40	Titanica (short)	1992	IMAX
Cyberwor	Cyberworld 3D	2000	3D	ToFly	To Fly!	1976	MFF
D&W3D	Dolphins & Whales 3D	2008	3D	TR	Thrill Ride	1997	SPC
D&W3D-D	Dolphins & Whales 3D (digital)	2008	3D	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
DinoAliv	Dinosaurs Alive	2007	3D	TROTF	Transformers: Revenge of the Fallen	2009	PPC
Dolphins	Dolphins	2000	MFF	U23D	U2 3D	2008	3D NGD
DS3D	Deep Sea 3D	2006	3D	U23D-D	U2 3D (digital)	2008	3D NGD
ELS	Extra-Large Shorts	2007	SW	UnderSea	Under The Sea 3D	2009	3D IMAX
Everest	Everest	1998	MFF	VanGogh	Van Gogh: Brush with Genius	2009	MFF
Extreme	Extreme	1999	GSF	Vulcania	Vulcania	2002	unk
FightPil	Fighter Pilot: Operation Red Flag	2004	K2	WATE	Wild Australia: The Edge	1997	MSI
FMTTM	Fly Me to the Moon	2008	3D	WildOcea	Wild Ocean	2008	3D GSF
FON	Forces of Nature	2004	NGD	WS3D	Wild Safari 3D	2005	3D NGD
FSOS	Four Seasons of Shiretoko	1988	unk	WTW	Wired to Win	2005	NGD
Galapago	Galapagos	1999	3D	ZionCany	Zion Canyon (aka TOTG)	1994	BFI
GC	Grand Canyon: The Hidden Secrets	1985	NGD				
GCA	Grand Canyon Adventure 3D	2008	3D				
GreatNor	Great North	2000	BFI				
Greece	Greece: Secrets of the Past	2006	MFF				
HaunCast	Haunted Castle	2001	3D				
HCBTD	Hearst Castle: Building the Dream	1996	NGD				
HOTB	Hurricane on the Bayou	2006	MFF				
HPHBP	Harry Potter and the Half-Blood Prince	2009	3D				
HumanBod	Human Body, The	2001	NGD				
ITD	Into the Deep	1994	3D				
JIAC	Journey into Amazing Caves	2001	MFF				
JTM	Journey to Mecca	2009	SKF				
L&C	Lewis & Clark: Great Journey West	2002	NGD				
LivingSe	Living Sea, The	1994	MFF				
LOLL	Legend of Loch Lomond, The	2002	SKF				
MagDes	Magnificent Desolation	2005	3D				
MOE	Mysteries of Egypt	1998	NGD				
MOF	Magic of Flight, The	1997	MFF				
MOTGL	Mysteries of the Great Lakes	2008	SN				
MOTN	Mystery of the Nile	2005	MFF				
Mummie3D	Mummies 3D	2008	3D				
Mummies	Mummies: Secrets of the Pharaohs	2007	GSF				
MysticInd	Mystic India	2005	GSF				
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D				
NATM2	Night at the Museum 2	2009	FOX				
ND	Neelkanth Darshan	2005	unk				
Niagara	Niagara: Miracles, Myths, and Magic	1987	NGD				
OMATS	Old Man and the Sea, The	1999	GSF				
OO	Ocean Oasis	2000	SFI				
OW3D	Ocean Wonderland 3D	2003	3D 3DEL				

### September 2009 Bookings Count

#	Film	#	Film	#	Film	#	Film
228	HPHBP	5	HaunCast	2	Dolphins	1	GreatNor
154	CWACOM	5	MagDes	2	Galapago	1	HCBTD
115	UnderSea	5	MOTGL	2	Greece	1	ITD
84	StarTrek	5	WS3D	2	L&C	1	LOLL
26	DinoAliv	4	AfricAdv	2	LivingSe	1	MOE
25	SeaMonst	4	DS3D	2	Niagara	1	ND
21	FMTTM	4	JIAC	2	Roar	1	OMATS
17	WildOcea	4	MysticInd	2	ToFly	1	Ozarks
15	Animalop	4	OO	2	TR	1	Pulse
14	TROTF	3	FON	2	U23D	1	Rheged
13	D&W3D	3	HumanBod	1	3DSun	1	ROF
13	Mummie3D	3	MOF	1	AEK	1	SC
12	JTM	3	MOTN	1	AIWC	1	SI
11	GCA	3	NASCAR	1	Alamo	1	SM3
11	Sharks3D	3	NATM2	1	AlienAdv	1	Solarmax
10	Alps	3	OW3D	1	ATSOT	1	SU
9	Mummies	3	RATW	1	Bears	1	T40
8	Bugs	3	SpaceSta	1	BP	1	Trex
8	FightPil	3	Supespee	1	D&W3D-D	1	U23D-D
7	CRA	2	Amazon	1	ELS	1	Vulcania
6	HOTB	2	Beavers	1	Extreme	1	WATE
6	VanGogh	2	CDS	1	FSOS	1	WTW
5	Everest	2	Cyberwor	1	GC	1	ZionCany



# Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

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Ranch Drive Alpine, UT 84004 USA Tel: 801-772-0860</p> <p>Cinemark Holdings, Inc. 3900 Dallas Parkway South, Suite 500 Plano, TX 75093 USA Tel: 972-665-1000 www.cinemark.com</p> <p>Cinemec BV Laan der Verenigde Naties 150 Postbus 2034 Ede, 6716 CA Netherlands</p> <p>Cradle of Aviation Museum One Davis Avenue Garden City, NY 11530 USA Tel: 516-572-4111 www.cradleofaviation.org</p> <p>Destination Cinema, Inc. 4155 Harrison Boulevard, Ste 210 Ogden, UT 84403 USA Tel: 801-392-2001 Fax: 801-392-6703 www.destinationcinema.com</p> <p>DKP/70 MM Inc. 3003 Exposition Blvd Santa Monica, CA 90404 USA Tel: 310-255-5500 Fax: 310-204-3765</p> <p>Dolby Laboratories 100 Potrero Ave San Francisco, CA 94103-4813 USA Tel: 415-558-0200 Fax: 415-863-1373 www.dolby.com</p> <p>DreamWorks Animation 100 Universal Plaza Universal City, CA 91608 USA Tel: 818-733-7000 Fax: 818-733-9918 www.dreamworks.com/</p> <p>DreamWorks SKG 100 Universal Plaza Universal City, CA 91608 USA Tel: 818-733-7000 Fax: 818-733-9918 www.dreamworks.com/</p> <p>Evergreen Aviation Museum 500 NE Capt. Michael King Smith Way McMinnville, OR 97128 USA Tel: 503-434-4121 Fax: 503-434-4188 www.sprucegoose.org</p> <p>Evergreen International Aviation 3850 Three Mile Lane McMinnville, OR 97128 USA Tel: 503-434-4089 Fax: 503-472-9760 www.evergreenaviation.com</p>	<p>Filmix International <b>FI</b> C/ Miguel Hernández, 81-87 Distrito Económico Hospitalet de Llobregat Barcelona, 08908 SPAIN Tel: +34 93 336 85 55 http://filmix.com</p> <p>Giant Screen Cinema Association 750 Meadow Cliff Drive St. Charles, MO 63303-1512 USA Tel: 636-244-0947 Fax: 636-244-1380 www.giantscreencinema.com</p> <p>Giant Screen Films <b>GSF</b> 500 Davis St., Suite 1005 Evanston, IL 60201 USA Tel: 847-475-9140 Fax: 847-475-9145 www.gsfilms.com</p> <p>Graphic Films Corporation 3341 Cahuenga Boulevard West Hollywood, CA 90068 USA Tel: 323-851-4100 Fax: 323-851-4103 www.graphicfilms.com</p> <p>Hemisferic Ayda Autopista del Saler, 3 Valencia, 46013 SPAIN Tel: +34-96-197-4600 Fax: +34-96 197-4627 www.cac.es</p> <p>Houston Museum of Natural Science <b>HMNS</b> 1 Hermann Circle Drive Houston, TX 77030-1799 USA Tel: 713-639-4600 Fax: 713-523-4125 www.hmns.org</p> <p>Huayi Bros. Media Corporation Ltd. Loutai Duan, Wenyu River Tianzhu, Shunyi Beijing, 101312 CHINA Tel: +86 10 6457 0490 Fax: +86 10 6457 1299</p> <p>Imax Corporation <b>IMAX</b> 2525 Speakman Drive Mississauga, ON L5K 1B1 CANA- DA Tel: 905-403-6500 Fax: 905-403-6450 www.imax.com</p> <p>IMAX Theatre Canada Place 201-999 Canada Place Vancouver, BC V6C 3C1 CANA- DA Tel: 604-682-2384 Fax: 604-682-5955 www.imax.com/vancouver/</p> <p>IMAX Theatre Melbourne GPO Box 666E Carlton South Melbourne, VIC 3001 AUSTRALIA Tel: +61-3-9656-8633 Fax: +61-3-9663-5554 www.imaxmelbourne.com.au/</p> <p>Inland Sea Productions 1600 Genessee, Ste 644 Kansas City, MO 64102 USA Tel: 816-221-9924 Fax: 816-221-4978</p>	<p>Jupiter 9 Productions, Inc. PO Box 6551 Woodland Hills, CA 91365 USA Tel: 818-679-4484 http://jupiter9productions.com</p> <p>K2 Communications <b>K2</b> 880 Apollo Street, Suite 239 El Segundo, CA 90245 USA Tel: 310-524-9100 Fax: 310-524-1540 www.k2communications.com/</p> <p>Krungsri IMAX Theatre 991 Paragon Cineplex, 5th Floor Rama 1 Rd., Pathumwan Bangkok, 10330 THAILAND Tel: +66 2 511 5555 www.imaxthai.com</p> <p>MacGillivray Freeman Films, Inc. <b>MAFF</b> PO Box 205 Laguna Beach, CA 92652 USA Tel: 949-494-1055 Fax: 949-494-2079 www.macffilms.com</p> <p>Mark Simpfendorfer Productions 51A Galwey Street Leederville, WA 6007 AUSTRALIA Tel: +618 9444 7139 Fax: +618 9221 2444</p> <p>Melbourne Museum GPO Box 666 Melbourne, VIC 3001 AUSTRALIA Tel: +61-3-8341-7777 Fax: +61-3-8341-7258 www.melbourne.museum.vic.gov.au</p> <p>Miro Productores San Marcos 84-1, Tlalpan Centro Mexico City, 14000 MEXICO Tel: +52-1553 200-1473</p> <p>Montreal Science Centre 333, de la Commune Ouest Montreal, QC H2Y 2E2 CANADA Tel: 514-283-0548 Fax: 514-283-1827 www.montrealsciencecentre.com</p> <p>MSI Distribution <b>MSI</b> 5156 Somerset Drive Prairie Village, KS 66207 USA Tel: 913-648-5886 Fax: 913-648-6141</p> <p>N3D Land Production 10 place du theatre Sevres, 92310 FRANCE Tel: + 33-6 88 88 87 78 www.n3Dland.com</p> <p>Nanotoon Productions 161 2nd St. No. 4 Troy, NY 12180 USA Tel: 518-276-8846</p> <p>National Geographic Cinema Ventures, Film Distribution <b>NGD</b> 34 E. Putnam Ave, Suite 103 Greenwich, CT 06830 USA Tel: 203-661-5678 Fax: 203-661-5556 www.nationalgeographic.com/tv/ index.html</p>	<p>National Museum of Emerging Science and Innovation 2-71 Aomi, Koto-ku Tokyo, 135-0064 JAPAN Tel: +81 3 3570 9151 Fax: +85 3 3570 9150</p> <p>National Science Foundation 4201 Wilson Blvd. Ste 885 Arlington, VA 22230 USA Tel: 703-292-8600 www.nsf.gov nWave Pictures 282 Rue Des Allies Brussels, B-1190 BELGIUM Tel: +32 2 347 63 19 Fax: +32 2 347 24 54 www.nwave.com</p> <p>Offset Films <b>OF</b> AUSTRALIA Tel: +61 8 9444 7139 Fax: +61 8 9221 2444 www.offsetfilms.com/</p> <p>Omniversum PO Box 61667 Hague, AR NL-2506 NETHER- LANDS Tel: +31 70 307 3456 Fax: +31 70 307 3450 www.omniversum.nl</p> <p>Orbita Max Diputacio 279 Barcelona, 08007 SPAIN Tel: +34 93 505 2030 Fax: +34-93-505-20-29 www.orbitamax.com</p> <p>Paramount Pictures Corporation 5555 Melrose Avenue Hollywood, CA 90038-3197 USA Tel: 323-956-5000 www.paramount.com</p> <p>Pretend Entertainment PO Box 1548 Santa Monica, CA 90406 USA Tel: 818-896-6303 http://pretendentertainment.com/</p> <p>Primesco Communications, Inc. <b>PCI</b> 4342 Sherbrooke West Montreal, QC H3Z 1E3 CANADA Tel: 514-874-9551 Fax: 514-874-9068 www.primesco.com</p> <p>Productions Thalie 1220 Albert Lozeau Quebec, QC G1T 1H4 CANADA Tel: 418-694-3005 Fax: 418-694-1115 www.productionthalie.com</p> <p>RC Reading Movies 11 &amp; IMAX 30 N. 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Kellogg Blvd. Saint Paul, MN 55102 USA Tel: 651-221-9444 Fax: 651-221-9433 www.smm.org</p> <p>Science Museum, London Exhibition Road, South Kensington London, SW7 2DD UNITED KINGDOM Tel: +44-870 870 4771 www.sciencemuseum.org.uk</p> <p>Science North <b>SN</b> 100 Ramsey Lake Road Sudbury, ON P3E 5S9 CANADA Tel: 705-522-3701 Fax: 705-522-4954 www.sciencenorth.ca</p> <p>Singapore Science Centre 15 Science Centre Road Singapore, 609081 SINGAPORE Tel: +65-6425-2500 Fax: +65-6565-9533 www.science.edu.sg</p> <p>SK Films, Inc. <b>SKF</b> 259 Lakeshore Blvd. East, 2nd Floor Toronto, ON M5A 3T7 CANADA Tel: 416-367-0440 Fax: 416-535-3414 www.skfilms.ca #</p> <p>Sky High Entertainment, Inc. <b>SHE</b> 777 Boul. Lebourgneuf #160 Quebec, QC G2J 1C3 CANADA Tel: 418-682-1443 Fax: 418-682-1655 www.shemovie.com</p> <p>Sky-Skan, Inc. 51 Lake St. Nashua, NH 03060 USA Tel: 603-880-8500 Fax: 603-882-6522 www.skyskan.com/</p> <p>Slowhand Cinema Releasing <b>SCR</b> 4751 Wilshire Blvd., 3rd Floor Los Angeles, CA 90010 USA Tel: 323-549-4316 www.slowhandcr.com #</p>
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Fax: 212-833-8570  
www.sonyclassicslgr.com  
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Tel: 514-633-6036  
Fax: 514-633-6035  
www.stephenlow.com

Stephen Low Distribution, Inc.  
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Tel: 514-633-6036  
Fax: 514-633-6035  
www.stephenlow.com

Summerhays Films, Inc. **SFI**  
3436 Millikin Ave.  
San Diego, CA 92122 USA  
Tel: 858-457-8652  
Fax: 858-546-8670  
www.oceanosia.org/behindthescenes/  
summerhays.html

Summit Entertainment **SE**  
1630 Stewart Street, Suite 120  
Santa Monica, CA 90404 USA  
Tel: 310-309-8400  
www.summit-ent.com/

SV2 Studios  
4836-D Tower Road  
Greensboro, NC 27410 USA  
Tel: 336-202-4777  
www.sv2studios.com/

Swedish Museum of Natural History  
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www.nrm.se/

Swiss Museum of Transport and Commu-  
nication  
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www.imax.ch

Tandem Motion Picture Studios  
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San Jose, CA 95113-2008 USA  
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Technicolor Creative Services  
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Toronto, ON M5A 2V1 CANADA  
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Fax: 416-364-1585  
www.technicolor.com

Themed Entertainment Association  
175 East Olive Avenue, Suite 304  
Burbank, CA 91510-1148 USA  
Tel: 818-843-8497  
Fax: 818-843-8477  
www.teaconnect.org

Thorburn Associates  
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### POSITIONS OPEN

#### Director of IMAX and Simulator Operations and IMAX Certified Technician

McWane Science Center in Birmingham, Alabama, is seeking a Director of IMAX and Simulator Operations/IMAX Certified Technician. This position is responsible for overseeing the programs, operations (technical as well as business), and staff of the IMAX Dome Theater and two motion simulators. In addition, the position is responsible for all servicing of and training for the projection, sound, and ancillary systems of the theater and simulators. Minimum qualifications include High School diploma; certification as an IMAX technician; three years' experience in the operation and maintenance of IMAX projection, sound, and ancillary systems; two years' management experience preferably in a theater or science center setting; basic understanding of circuits, audio fundamentals, test equipment, plumbing, pneumatics, and tools as well as the ability to read electrical and mechanical drawings; strong background in the use and/or repair of professional audio, video, and computer equipment; general knowledge of large-format theater and/or the science center industry; strong verbal and written communication skills; excellent customer service and public speaking skills; the ability to manage multiple projects and personnel; the ability to work with staff, volunteers, and service vendors as well as science center visitors; and the applicant must maintain a flexible work schedule including being willing and able to work nights, weekends, and holidays. Physical qualifications include, but are not limited to, the ability to climb stairs and ladders; the ability to sit and/or stand for extended periods of time; the ability to lift and/or push at least 100 pounds; hearing and visual acuity; and excellent manual dexterity.

Please send a letter of interest and resume, along with salary requirements, to McWane Science Center Human Resources, 200 19th Street North, Birmingham, AL 35203. Fax: 205-714-8400. E-mail: HR@mcwane.org. EOE.

### POSITIONS SOUGHT

#### Experienced Grantwriter Available

Experienced grantwriter with more than ten years' combined experience in giant screen film production, grants management, corporate sponsorship, and non-profit fundraising now available to accept new projects. Extensive track record authoring and managing the submission of high-value winning proposals for multiple industry-leading films and outreach projects to the NSF, NEH, and other private foundations, as well as managing stewardship, reporting, and compliance of awards. Drawing on experience gained through four LF Associate Producer/3D Production Manager credits, am also highly qualified and available to support story development, research, and other production efforts. E-mail Erica Meehan at emeehan@ymail.com or call 202-494-6478.

#### Seeking Consultancy and/or full time position

Robert (Bob) Griesmer, former COO of The Maritime Aquarium at Norwalk, Inc.

This is a tough time for all industries, including the nonprofit world. With more than 20 years of experience in museum and large-format theater development, operations, and marketing, I can advise you on how to leverage your existing assets, enhance your operation, and boost your institution's financial performance. I have directed all phases of museum and theater development, from conception to successful operation. I am available on a full-time or contract basis. I can be reached at 203-838-1283 or RRGriesmer@aol.com

#### Giant-screen Consultant

You need to let folks know what you are doing to make this old world a better place. But finding the time to make it happen is a difficult thing to do!

If you are looking for strong, branded marketing, give Liz Bleiberg a call at (205) 383-7044 or e-mail at lblei@aol.com. Liz is now

back in her home town — Birmingham, AL — with husband and child. Call between 8:30 a.m. and 5 p.m., and/or leave a message. Let's discuss what you have in mind: new programs, films, fun factoids, reasons to visit you, and more!

See how much fun you can have doing what you need to be accomplishing anyway! Liz headed up the team that launched the Dallas, TX, IMAX theater, and helped open Louisville's too! She knows what it takes to build traffic effectively: contact! Call or e-mail her today for suggestions on social networking, ideas for Web hit increases, and more!

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# SHORTS

## Avatar push begins

The publicity campaign for **James Cameron's** long awaited science fiction epic *Avatar* began this summer with the director's appearance at July's Comic Con convention in San Diego, where he showed a 25-minute clip to comic book fans.

That was followed up with "Avatar Day" on Aug. 21, free screenings of 15 minutes of 3D footage at 102 IMAX theaters in the U.S., and 342 IMAX and conventional theaters in 58 other countries. In the U.S., tickets to the shows were dispensed via the official *Avatar* Web site, which crashed for about 45 minutes after the nominal start time because of the overwhelming demand. When the computers were up again, fans were allowed to reserve two seats per computer to one of two early-evening screenings at the theater of their choice. Many screenings in Los Angeles, New York, and other major cities were sold out within an hour or two, and all seats in all screenings were gone within 48 hours.

The clip outlined the story of a disabled ex-Marine who becomes an avatar, a human mind embedded in the body of an alien, sent to infiltrate an alien world, Pandora, in advance of an attack by Earth. The aliens are 10-foot-tall blue humanoids whose densely wooded planet is populated with exotic and dangerous dinosaur-like creatures.

Cameron has been working on the project — reportedly budgeted at \$240 million — for more than ten years, and has developed new digital technologies to allow him to insert live-action characters into digitally created environments, all in 3D. All of the scenes on Pandora were entirely CGI. Except for the two giant-screen documentaries, *Ghosts of the Abyss* (2003) and *Aliens of the Deep* (2005), *Avatar* is the first film he has directed since his 1997 mega-hit *Titanic*. The digital 3D camera rigs he developed for *Ghosts* and *Aliens* were the basis for the more advanced systems used to shoot *Avatar*.

Set to open on Dec. 18, *Avatar* may pose a technical problem to some film-based IMAX theaters, since its running time is reported to be 160 minutes, about

ten minutes over the capacity of the largest film platters. Although neither **Imax Corporation** nor distributor **Twentieth Century Fox** has confirmed this or commented on it yet, giant-screen projectionists at tech forum 1570.com have been speculating about running the film with an intermission for platter changes, winding the platters out beyond their nominal capacity, or the possibility of a special edited version, as was done for the first DMR film, *Apollo 13*.



Jake (Sam Worthington) gets his first look at the alien body he will inhabit in James Cameron's *Avatar*.

We have also heard, but have not been able to confirm, that the image on the 3D 15/70 prints of the teaser trailer does not extend to the full width of the screen, and that this was a creative decision by Cameron that will be applied to the entire film.

## Sea and Trek fill in for Potter

*Harry Potter and the Half-Blood Prince: An IMAX 3D Experience* opened in 149 domestic IMAX theaters on July 29, two weeks after opening worldwide in conventional theaters and on 55 international IMAX screens. It was the first DMR film not to be released day-and-date in North America since *Spider-Man 3* in July 2004, and its grosses seem to have suffered for it, despite being on more screens simultaneously than any previous giant-screen film: well over 220.

In its first five-day weekend *Harry Potter* took in \$4.7 million, the ninth-best total among the DMR films to date, but only 17<sup>th</sup> best on a per-screen basis, because of the large number of bookings. In the previous two weeks, the 62 international sites had already earned \$7.5 million.

As the film wound down in domestic IMAX theaters, **Imax Corporation** and its

studio partners brought back *Under the Sea 3D* and *Star Trek* to fill the gap before Sony's *Cloudy With a Chance of Meatballs* opens on Sept. 18.

On Aug. 19, six months after opening in some 50 theaters, *Under the Sea* returned to more than 70, only three weeks after *Harry Potter's* U.S. IMAX debut. About half of the original 50 were institutions that had kept the film on screen since February. The other half were multiplexes, most of which dropped it after six weeks or less. All of the new bookings were also multiplexes.

Two weeks later, on Sept. 4, **Paramount's** *Star Trek*, which had had a limited run starting in May, opened in about 80 IMAX theaters in North America for the last two weeks before *Cloudy*. About ten of those screens are institutional. Nearly 40 multiplex screens are showing both *Under the Sea* and *Star Trek*.

## Meatballs, Wild Things coming

Two DMR titles based on kids' books have been added to the fall schedule, **Sony Animation's** *Cloudy With a Chance of Meatballs*, opening on Sept. 18, and *Where the Wild Things Are* from **Warner Bros.** on Oct. 16.

*Cloudy* is loosely based on a 1982 picture book by **Judi** and **Ron Barrett** about and inventor who makes food fall from the sky. It features the voices of **Bill Hader**, **Anna Farris**, **James Caan**, and **Neil Patrick Harris**. It is the second DMR title from Sony Animation, following 2006's *Open Season*.

*Wild Things* is a live-action film based on the classic 1963 book by **Maurice Sendak** in which a young boy dreams of a land of fantastic creatures who make him their king.

## Chains test IMAX substitutes

**AMC Entertainment**, **Cinemark Holdings, Inc.**, and a Dutch cinema are experimenting with their own premium theaters that offer many of the same features as IMAX digital houses, including floor-to-ceiling screens and custom sound systems. And as in their IMAX houses, they are

(see **SHORTS** on page 20)